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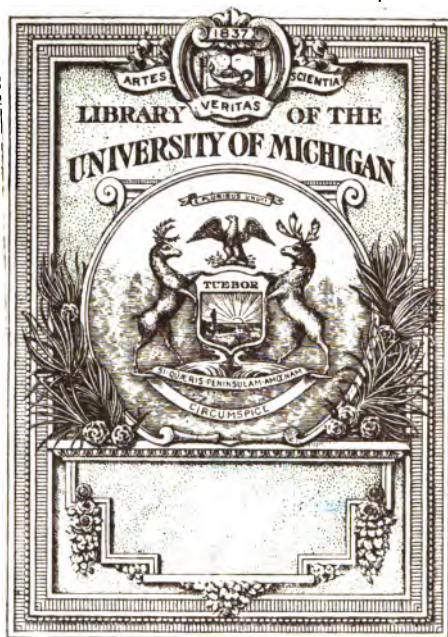
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Author.*

*Hartford, Conn.
Dec. 1892.*

HOW TO TEACH WRITING

A MANUAL OF PENMANSHIP DESIGNED TO ACCOMPANY
APPLETONS' STANDARD COPY-BOOKS

BY

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S. MAN. OF PEN.

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HOW TO TEACH WRITING.

THE purpose of this Manual is to put penmanship into teachable form for teachers in the public schools.

Written language is a necessity to children all through their school career, from the age of six or seven years, and hence they should be introduced to actual writing quite early. In the natural method, the letters themselves are given and combined in the very first lessons. Writing, from first to last, is a combining process, and the written articulation should be practiced by the youngest pupils as a part of language. No amount of drill on individual letters will give the combined movement of the arm and fingers in writing words. Breaking up words into single-letter practice breaks up the unity of the writing movement, and tends to the drawing movement, restricting the natural writing gamut of the hand and arm.

MOVEMENT-PRACTICE IN MOVEMENT-NUMBERS ASSOCIATED WITH CLOSE PRACTICE IN THE REGULAR COPY-BOOKS.

Movement-numbers meet the pupils low down, and accompany the regular copy-book practice, reacting on the close writing to give freedom of execution; while the study and practice of form is kept up until it becomes an instinctive process to individualize the letters even in rapid writing. The pupils' copy-book practice is thus brought to bear directly upon and influence their daily work in writing exercises in spelling, language, and other studies from the moment they take a pen, and all the way along their school course.

RESULTS THAT MAY REASONABLY BE EXPECTED IN LOWER GRADES.

We have a hundred slips of writing by pupils in the highest grammar grades, written some years ago, when but little attention was paid to penmanship. The ages of the pupils varied from thirteen to seventeen. We now see much better work by pupils from eight to ten years of age in primary grades, writing the second and third year with ink. (See illustrations at end of book.) We mention this to show that pupils, with good instruction, can acquire a good handwriting while in the lower primary grades. We even see them writing a good, legible hand at the end of their first year's practice, and of their third year in school. All this has been brought about by faithful work on the part of the teachers, carrying out the instruction of the special teacher given in a short lesson weekly. And this has also been accomplished under the disadvantage of children coming from two years' practice in cramped slate-writing. We concur fully with the principal of a first-class school, who said: "I first looked upon slate-writing with complacency; later on with toleration; and, finally, with disgust." He saw that it had no good influence on pen-and-ink work. Pupils are often sent to us to show their beautiful slate-writing; but when we meet them in the next grade above, where they are introduced to pencil and paper or pen-and-ink work, we find that their slate-writing has been detrimental; that they are incapable of taking hold of the pen or pencil, and that all their ideas of form seem to have vanished. Grinding on a slate with the slate-pencil will never prove profitable for pupils in the public schools. If held at a proper angle, the pencil creaks on the slate, and the two hard substances are not adapted for initiating into writing. We would sooner take pupils and prepare them for pencil and paper or pen-and-ink work, without their having two years' bad practice to overcome. Our experience is, that the less slate-writing the better for the pupil. It is practicable for children

in the lowest grades—six years old—to write with pencils on paper; and the sooner this is substituted for the slate, when learning to write, the sooner the children will come into possession of their handwriting.

RESULTS IN HIGHER PRIMARY GRADES.

We have hundreds of pupils, from nine to twelve years of age, in the higher primary grades, who write a good standard hand, good enough for teachers' blackboard work and for business purposes; and if the pupils were taken out of school, they would be in possession of a good handwriting. (See illustrations at end of book.) Take whole classes, and you will find the majority of the pupils writing a good hand. These pupils have been using pen and ink four years, and have had two half-hour writing-lessons weekly. They ought to have had three or four lessons weekly, which would have made them still better writers. Time enough for the pupils to acquire skill in rapid writing should be given to penmanship in the public schools.

METHOD OF THE WRITING-LESSON.

Preparation should precede instruction in penmanship. Have the lesson well laid out, and make definite aim. A careful study by the teacher of each lesson, and even practicing some portion of the lesson, gets the matter well shaped in the mind for presentation to the class for blackboard illustration, and for comments, criticism, and correction.

THE NATURAL ORDER.

Movement-drill—waking up the muscles.

Blackboard-talk about the copy—waking up the mind.

Writing in the copy-book—applying movement to form.

Handwriting requires that you free the writing instrument by educating the muscles in movement; also that you educate the mind in the form. The concept or idea comes first even in executing movement-drills. Therefore, when small letters

are woven into the staff for a movement-drill, or wherever small letters or capitals are associated with movement, give a preliminary talk about them and illustrate on the blackboard. A pure movement-exercise requires only illustration of the movement. Next comes the close writing of the copy-book, to reproduce as good letters as possible, and carry the movement along with the form in every combination. The child's copies help him to create ideals of the letters; from these he passes to *reals*, or his badly executed letters. The child will recognize a beautiful letter long before his hand is trained to make one. Writing is acquired by the doing—executing over and over again, in different combinations, the real letter; trying each time to get nearer to the ideal form. This is what we call learning to write—reaching out for ideal forms with correct movement.

A TALK ABOUT THE COPY.

1. The whole letter, or mind-picture.
2. The parts of the whole letter, or analysis.
3. The relation of the parts to the whole letter, or synthesis.
4. The relation of the parts to each other, or combining.

Much is gained by having a thorough preliminary talk about the lesson. Present the letters as wholes, in order not to destroy the appeal to the eye or break up the unity of movement. Make the pupil acquainted with his copy; helping him to see the copy—for children often look without seeing—teaching them *to look and see*; brightening up the mind-picture, assisting the child to form good ideals of the letters. We do this by calling attention to the letter as a whole. Next, by finding the parts of the letters, and by knowing the lines that build up the parts; this is analysis. Next, by seeing how the lines build up the parts, and how the parts build up the letters; this is synthesis. Next, by learning the relation of the parts to each other; this is the combining process of handwriting.

NOTE.—The colloquial method makes the strongest appeal to the class. It arouses their attention, excites an interest, concentrates their thought

upon special points, saving the teacher a great deal of individual work, since dealing with the class as a whole, and bringing up and illustrating on the blackboard faults common to all, is sure to reach the individual pupil. Always endeavor to teach the pupils to see something for themselves in the letters. Draw out from them all that you can in the blackboard illustrations; always trying to have them use their own minds—to think for themselves, and think out further every lesson. The best work lies right along the line of the pupil's growth and development; hence, always aim for that line. Illustrate clearly a few points at a time, and endeavor to reach every member of the class. It will be easy to hold them when you once establish a good working basis, and know just what to do yourself, just what you want the pupils to do, and just what is being accomplished each lesson. The idea is not the writing of a page or half-page of the copy-book, or filling the penmanship period, but engaging their best effort, and carrying them on a little further in the work, each and every lesson. They must be interested, and get into the spirit of the writing, to do their best. Work them up into a kind of hungry feeling to know more about the letters.

Have as little friction as possible in handling the class. A voice that irritates and rasps pupils, or a manner that does not encourage and lead them out, is a great hindrance in this branch of instruction as in every other.

This same philosophy of teaching can be carried into all the grades, adapting the working out to the ages of the pupils whom you are instructing. We are confident of the success of any teacher who works on this line.

A GOOD STANDARD OF BLACKBOARD WRITING. QUALIFICATION NECESSARY.

None but standard capitals and small letters should be put on the blackboard by the teacher, below the higher grammar grades, since this works against the pupil acquiring a standard hand. Can not every teacher acquire the mastery of fifty-two standard letters?

All the errors possible to penmanship are daily presented on the boards, and idiosyncrasies in writing are carried by pupils from room to room. These are survivals of bad types.

An example of this may be given in dropping the introductory curve of the small *a* at top, as though writing small *c*, thus leaving the oval open in small *a*, *d*, *g*, and *q*; or, if closed, blunting it. Look on the blackboards and see plenty of examples

where this occurs. Often, as in the word "dated," there will be a break between the first two letters, showing that the pen was lifted, and small *a* was begun at the top. This is probably the origin of this type. Again, you will find, in a pupil's writing, that some of the final letters jump the base-line by half a space. Look over the blackboards and see just such examples right before the pupils' eyes—for instance, in the word "was," small *s* sitting up like a squirrel on a higher limb; or, as in the word "first," the last two letters jumping the base-line.

The general tendency is to sacrifice form to speed in rapid writing. But a fair approximation to correct form in every letter should always be given on the blackboards, and all gross violations of the written characters be avoided. Think good letters when you write on the blackboard, and your letters will begin to take on good form.

THE ANGULAR STYLE.

The angular style ought not to be carried into the school-room for children to see on the board, or to practice. It is not conducive to legibility, and is unsuitable for business writing. Nothing is so desirable as the medium hand, between the sharp angular and the round hand—our modern semi-angular writing, the direct outgrowth of a rapid style among business writers. We must have the turns to separate the lines and the letters. Sharp angles tend to make the lines coincide or run together. Writing is of no value that has to be pored over and studied to be deciphered.

When qualification to teach penmanship *correctly* is required by law, as in other branches, good blackboard writing will be the rule and not the exception in the school-room. We trust this day is not far distant.

INDIVIDUALITY.

"Will individuality be sacrificed by acquiring a standard hand?" So much of the individuality as runs into idiosyn-

cratic form will be and had better be sacrificed. But individuality is persistent, and will work its way into a standard hand.

Standard pronunciation is taught, although we all speak differently, on account of our individuality flowing into our speech; so standard form in writing should be taught, although we will all write differently, on account of our individuality flowing into our writing.

The thought could be carried without either good written characters or good spoken forms. But educational canons require purity of the spoken forms; and why not of the written characters? That which bears your individuality is worthy of good presentation.

THE NATURAL WRITING POSITION.

The natural position, when writing, is either fronting the desk or with one side partly turned toward the desk. The



weight of the chest or upper part of the body is more easily supported when the left hand or the forearm furnishes a fulcrum

for the left or static side in writing—the dynamic or moving side being the right, the right arm acting as a lever. As the weight sinks on the left hand or arm, you can feel that the right side is correspondingly lightened and left free for its work, because there is less friction and less inertia of the right arm to overcome. The writing instrument is better vitalized, on account of the circulation of the right arm being less impeded by its own weight. The body acts more as a unit. Both shoulders are normal; instead of the right shoulder being elevated and the left shoulder depressed—throwing the body out of harmony. Hence, these are the penmen's, book-keepers', accountants', and writers' positions, for the reason that natural positions are much easier to hold for continuous writing.

In the school-rooms, the construction of the desk is such, oftentimes, that there is no room to rest the forearm in the front position, the desks being too narrow from front to back. Also, when the light comes from the rear of the room, the pupil is obliged to sit with the right side to the desk, in order not to get in his own light. But for a short writing-lesson, and especially in movement-drills, the right-side position has advantages over every other. From the teacher's position in the outer aisle, next to the blackboard, she gets an unobstructed view of every hand and forearm; she is right in line with every pupil's position, and has a better chance to see the working of the class individually and as a whole by simply walking up the aisle. Another reason is, that the tendency to press the body against the edge of the desk, or to settle down upon the desk, is diminished. We would not, however, advise the side position for a long writing-lesson; but, for a twenty or thirty minutes' writing-drill, pupils get along very well with it. The teacher should use judgment, and have the pupils take whichever position is best suited to the class-room—to the desks, to the way the light comes into the room, and to convenience of teaching and class-work, keeping in mind the physical welfare of the pupils. When the class sit fronting their desks, or with

the side partly inclined to the desk, they must change around to the side position for blackboard illustration on the side walls. Make the class position uniform. The book or the paper is



always held in the same relative position to the writer, the forearm being at right angles to the lines of writing.

HOW TO MANAGE INK.

A good method for replenishing the wells is to have each room supplied with a bottle holding about a quart of good thin ink. Through the stopper of the bottle a metal tube is inserted, the part outside of the bottle being curved like a hawk's bill. To secure a vent, in order that the ink may flow freely, cut a V-shaped groove in the stopper on the opposite side from the curve of the tube. This brings the vent on the upper side of the stopper as the ink is being turned from the bottle, and

prevents any spurting. The wells should never be more than two thirds full. Writing-fluid is the best kind of ink for school purposes. Keep thin ink, and you will not find fault with your pen. Good pens and good ink are prerequisites to good writing.

Give the pupils a little drill to show that the hollow side of the pen should be underneath when writing.

To teach the concave side downward, have the pupil form a little writing tablet of his left thumb-nail, shutting the hand to give his thumb support; then, holding his pen in the writing position, he presses the nibs on his thumb-nail. By this little drill he learns that the only position of the pen in which the nibs will open is when the concave side is underneath. This may seem unnecessary, but young pupils are often found holding the pen with the concave side upward, or toward the right or left, unless some such drill is given at the outset to start them right.

The easiest way to avoid so many difficulties opening up at once is to use the lead-pencil for the first writing term.

HOW TO PROCEED WITH A CLASS OF BEGINNERS.
TRAINING THE HAND BY CULTIVATING MUSCULAR SENSE IN
THE GRASP OF THE PEN.

If you are in earnest about the writing, you will secure *correct pen-holding*, and incidentally quite a degree of *movement*, before you do much, if any, writing.

Right here is where many teachers fail. Do not allow the desire to get into the book, and be "making letters," prevent your attending to what must come first in class-work; namely, *how to grasp the pencil or pen, and manipulate it*. To do this, you must make up your mind to exercise patience and do some hard work. You must not be afraid to touch the pupils' hands, as you must show the majority of them how to seize and hold the pencil by placing it in their little, untrained fingers; adjusting the pen-fingers, the sliding fingers, and thumb, to the

various positions they should occupy. You are laying the corner-stone in this primary work.

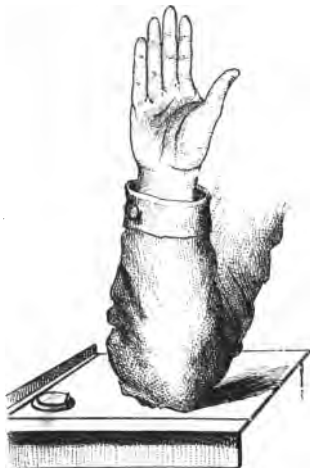
Now, imagine yourself intrusted to give fifty young pupils, from six to eight years of age, their *first* writing-lesson, and *all* the lessons they will get in writing while in your department. Proceed in this way: Standing before the class, hold up your right hand, spreading the fingers between second and third, so as to show the first and second fingers closed or touching each other, and third and fourth similarly closed, as in illustration. Show that the first and second fingers are the "pen-fingers," that the third and fourth are the "sliding fingers"; that the pen-fingers, with the help of the thumb, hold the pen and do the "writing," the sliding fingers being used to slide the hand on and prevent it falling over to the



right. Holding your hand thus, let the sliding fingers drop into the palm of the hand, as in illustration. This teaches the separation of the fingers into the two positions they occupy when writing. Next, place your thumb against the first finger a little *below first joint*, bending the thumb outward. You are now ready to practice the *finger-movement*. Still holding the sliding fingers in the hollow of the hand, move the pen-fingers up and down as if making loops; showing the pupils that the thumb-joint bends as the pen-fingers are bent, and straightens as the pen-fingers straighten.

Now let the children go through this same drill *with you*. Each pupil resting the right elbow on the desk, as in illustration on page 16—forearm vertical, palms outward—give the signal "one," and all open their fingers—you doing it with them, resting your right elbow on a large geography or other thin book, which serves you as a desk. Opening the fingers will puzzle them at first, and you will have to go among them to assist in opening or separating the fingers into two groups;

but they will soon get it. At the count "two" they all drop the third and fourth fingers into the hollow of the hand, the first and second remaining upright. At the count "three" they place end of thumb against first finger just below first joint, bending thumb outward.



They are now ready to practice the finger-movement, bending fingers and thumb while you count "one," "two"; or repeat "up," "down"; or, "bend," "straighten." All this time the "sliding fingers" are closed in the hollow of the hand, or separated from the pen-fingers.

Pencils of good length are lying in the groove on their desks, points to right. Before the pupils take theirs, take your own and adjust it properly in your hand, and go through the "finger-movement" again yourself. Now, let all take pencils (blunt end down), and try to put first finger *on* the pencil, second finger a little under and at side of pencil, thumb against and a little under the side, sliding fingers separated; and go through the same drill *with you* in the same position of arm, namely: elbows resting on the desk, forearm vertical, palms outward, all facing you.

You will discover at this point that the pupils do not know how to hold their pencils. Some will be seen with two fingers *on* the pencil instead of the first finger only; some with the thumb opposite second joint of first finger, pulling the pencil down below the knuckle-joint; others with first and second fingers open; in fact, very few will have everything *right*. Now, work must be done by the teacher going among the pupils and adjusting the fingers and thumb to the pencil—

requiring time and patience. "An ounce of prevention" *right here* is worth many "pounds of cure" in your own grade, and in grades above yours; and good policy demands that you continue this work until all know how to *take hold* of the pencil properly.

Fifteen or twenty minutes each day for a week, spent in this way, will do wonders. When the pupils know how to *take hold* of the pencil, let them take the writing position, and hold their pencils as if about to write, resting the blunt end on the desk; hands level, arms parallel to front edge of desk. Letting the sliding fingers touch the desk, raise the pencil from the desk and practice the finger movement a minute or two; bending and straightening the pen-fingers, throwing the fingers outward and bending them under as far as possible; this strengthens the muscles of the hand and fingers, and helps to secure control of them. Vary the exercise by letting the pupils slide their pencils (blunt end down) across the desk and back; all keeping time to the count "one," "two," or "right," "left." See that all slide on the third and fourth finger-nails, pens pointing over the right shoulder, wrist clear enough of the desk to admit putting the blunt end of pencil under it. Body erect. Both feet on the floor, and partly in the aisle, in front of pupil. Practice this two or three minutes, then return to the finger drill two or three minutes. At the end of two weeks the class ought to be able to begin work in No. 1 Tracing Course. Having got the pen-holding well begun, you can attend to the formation of letters; how to count and trace the copies; and how to fill in the blank spaces.

NOTE.—Take a large, thin book from the desk, resting right arm on it while illustrating pen-holding or movement to the class, either standing in front or passing up the outer aisles.

DISKS.

Some teachers use disks in the writing-class, to secure better attention in pen-holding. A paper box a few inches

square, filled with pasteboard disks the size of a nickel, is kept ready for the lesson. The disks are distributed by a monitor, who puts one on each pupil's desk. At the order, "Take pens," the pupil sets his hand at the given point on the book-cover, and then with his left hand places the disk on his wrist. We have seen a class go through a whole drill of five minutes without dropping a disk. When pupils get to the actual work of writing in their books, and pen-holding is brought to a test, the disks are most needed.

PEN-HOLDING DRILL AND BLACKBOARD TALK.—FINDING THE PARTS OF THE LETTER IN THE WHOLE LETTER.

In starting a class, while teaching pen-holding for the first few weeks, divide the time between pen-holding and talking about the copy that is to come, getting the pupils ready for their books. They recognize the same copies, when they take their books, that you have been talking about and illustrating on the board, and they have already learned about column-lines, head and base line, and understand what is meant by tracing. In this way they get well acquainted with the copy before opening their books. This relieves the monotony of drilling on pen-holding too long, and enlivens the lesson. First, draw the illustration of the hand on the board, and have the class watch you while drawing it. After, or even while drawing it, call their attention to the pen-fingers, the sliding-fingers, the knuckle, the thumb, the wrist, and point out how you keep the pen a little in front of the knuckle-joint by the aid of the thumb bent outward.

NOTE.—Every teacher should make a drawing of the hand on the board. (See illustration on covers of Appletons' Exercise Books, with directions for drawing the same.)

Spend ten or fifteen minutes teaching pen-holding, telling the class how to put the pen on the desk and how to take hold of it, and put in a good deal of work on the grasp of the pen. Then have them lay down their pens while you talk to them

about the copy, which they will see later on. Keep the copy-books out of sight until the pen-holding is pretty well mastered, and hold their books out as an inducement for them to get their hands and pens in writing trim. Tell the class, "Now your hands are tired, and you may lay down your pens." Then go to the board, and say, "I will put on the board the copy that you are going to write when you take your books."

Bring in the ruling along with the letters on the board. First draw the horizontal ruling. Then look and see what the copy is, and draw the vertical ruling. Make a three-inch spacing to write in, and leave a four-inch space between the writing spaces. Next write small *i* in the ruling with white crayon. Now trace over the first part, or introductory line, with lemon-colored crayon, to make a contrast with the second part or wave. Then take orange-colored or light-green crayon and trace over the second part. Tell the class that this first part is like a little ladder leading up to the second part; that it bends to right, and is a right curve. Next write small *u*, bringing out, by tracing with colored crayons, the right curve and the two waves. Then write *ui*, and trace over the parts, and talk about them. Now, repeat lower down on the board the same copy in the ruling, and call up a pupil to trace over the parts with colored crayons. "Bessie may trace over the first line of small *i* with lemon-colored crayon, the wave of small *i* with light-green crayon," and thus the parts are brought into relief.

These blackboard talks are a necessary part of any writing-lesson in any grade. In the lower grades get the pupils hungry for their book-writing while gaining the grasp of the pen. Often make them acquainted with all the short letters before they get to writing in the book, taking up a half-page model lesson from No. 1 or No. 2, New Tracing Course, each time. Talk about the letters singly and in combination, illustrating upon the board, and calling on different pupils, or asking for volunteers in the class to come up to the board and trace or write, as the case may be. They learn to concentrate their

minds on the letters, and are soon able to criticise each other's writing on the board. Spur them up, once in a while, by writing out of line, and get all the hands flying, and then correct from dictation of the pupils. When writing small *i*, say: "Now start with the left curve on downward movement, while going upward with the right curve." This makes them keenly observant of the blackboard-writing. You can not make the pupil too well acquainted with his copy before he writes it. Knowing precedes doing. The pupil then has something to aim for. He does not write hap-hazard.

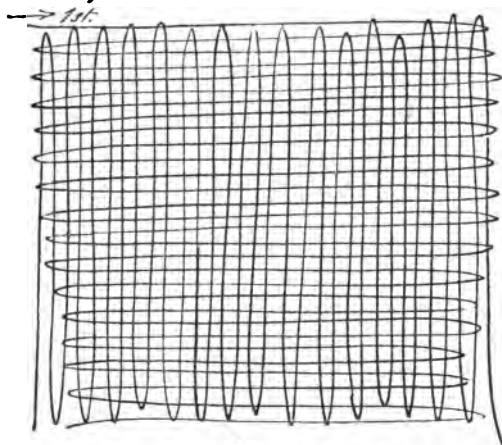
MOVEMENT.

The most practical movement for the primary grades is the combined writing-movement, which consists in the lateral sweep of the arm while the fingers shape the letters. Muscular movement is taken up in its proper place.

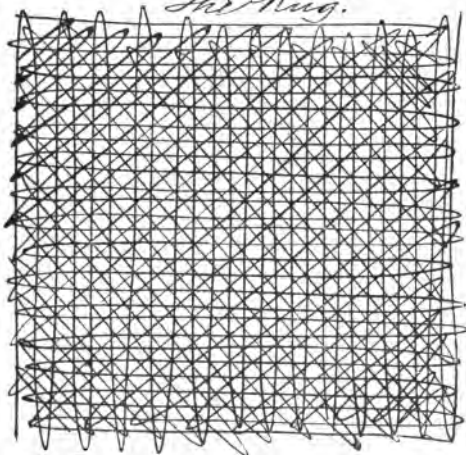
MOVEMENT-PRACTICE.

Movement exercises of some kind should be a part of every writing-lesson. If lead-pencils are used with the first book, this movement-drill may consist of simply sliding across the closed book with reversed pencils, to get the swing of the arm from the elbow; the hand, wrist, and forearm acting as a unit in the movement. This helps to get the swing of the arm across the page, the poise of the hand, and the right grasp of the pen. If pens are used, this same drill can be given with reversed pen-holders, and also with the pen-point, tracing the exercises on the fourth page of cover. Have all of the primary classes spend the first five minutes of each lesson in tracing over these primary exercises. They go over them hundreds of times without scratching the cover, so lightly do they hold their pens. This tracing with dry pens cultivates lightness of touch, as they have to skim over the paper. No matter what they are writing in the book, these exercises wake up the muscles, and help them to gain control of the pen. If a ten minutes' movement-

Specimen of class work.



The Rug.



Metronome at 160.

drill—tracing with dry pens, then writing on slips—is given every lesson in the lower grades, this will answer until the Primary Movement Book is taken up. These tracing exercises are close at hand, ready to be used for every lesson. The first exercise, page 21, may be practiced on plain slips 4 by 8 inches, making two squares on each side of the slip. When pupils can do this fairly well, let them practice the exercises, on similar slips, from the fourth page of cover. The “rug” is intended for higher grades. Getting the swing of the arm and the poise of the hand are the main objects in these lowest classes. Work in the copy-book will emphasize their ideas of the form-pictures. (See the illustration of exercises, page 29, from cover of new Primary Tracing Books, with the counts below.)

Example 9 (page 29, Manual) is an original exercise by the author, and all of the short letters, stems, and loops, can be woven into it. In the lower loops the last curve to the right is swung up so that the *a* part of *g* would come in the upper space. This is an excellent exercise in drawing as well as writing, since the pupil has to make parallel lines for weaving in the letters.

When the pupils have reached the fourth number of the Tracing Course, or Book II of the Short or Grammar Courses, they are ready to take up the Primary Movement Book, and have it react on the copy-book work. There is also close-spaced work in this, as in all of the movement numbers.

NATURAL MOVEMENT.

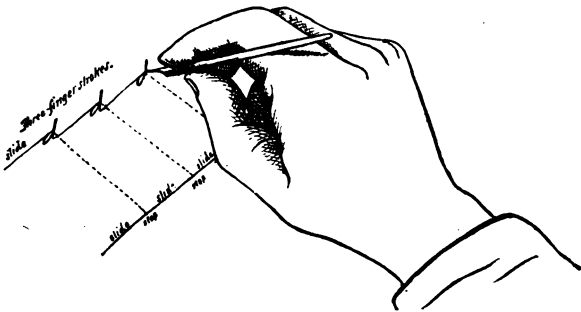
In the finger-movement the pen-fingers are in action, extending and retracting to describe the letters. The hand is supported on the hand-rest, but has a short gamut, owing to the short lever.

In the combined movement the lateral swing of the arm from the elbow-center is fully developed, giving a good gamut of movement. The pen-fingers are in action, describing the letters at the same time that the arm is steadily swinging out across the page. The arm is supported on the flexible cushion

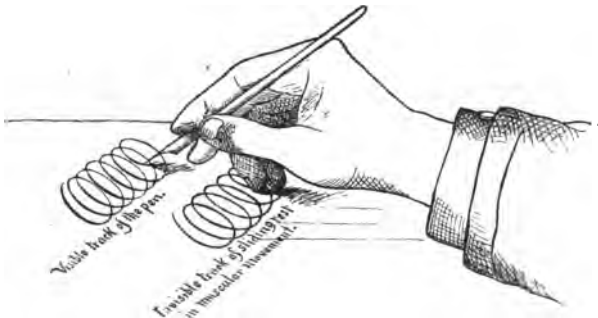
of muscles below the elbow. When the action of the sliding fingers is easy and natural, they sympathize with the pen-fingers somewhat, and describe miniature letters, though the invisible track of the sliding fingers across the page is practically a straight line.

In the muscular movement the sliding fingers describe full-sized letters, the pen-fingers not being in action—apparently

Combined forearm and finger-movement.



Muscular movement, showing the action of sliding fingers.



throwing all the shaping power from the muscular rest right on to the point of the pen. Where the pen-fingers are not held inflexibly, but naturally, they sympathize imperceptibly with

this rotary movement of the muscular rest, and perceptibly so in describing extended letters. This is the rapid business movement.

In the whole-arm movement the whole arm is free, steadied only by the sliding fingers, and the action proceeds directly from the shoulder-center. This movement gives the largest gamut of the arm, and is used by penmen for striking large capitals, for envelope superscriptions, and flourishing. It has a place in the class-rooms of our common schools in blackboard writing, when the whole arm must of necessity be free, and is used to advantage as a movement-drill, liberating the whole instrument, and overcoming the tendency to drop the wrist. It is the freest and strongest movement, but is more a reserve than a working force, except for the blackboard and for movement drill.

DEVELOP MOVEMENT BY THE NATURAL LAW OF GROWTH.

Time must be given for growth and development. We would not force muscular movement upon the lowest grades, but would get the youngest pupils started along the line of growth, by abundant practice in the combined-movement drills given in the EXERCISE BOOKS. Muscular movement can be begun in the fifth or sixth year's work with pen and ink. It is quite a step, but the class glide into it readily. The pupil does not know that he is so near to it as he really is. Where the pupils have been *well drilled* in the combined movement, and have been given plenty of practice on the lateral movement or swing of the arm, they will be ready for the projecting and retracting rotary movement of the forearm on its muscular rest. Their attention may be called to the muscular movement, and special exercises given on capitals. They will gradually carry this movement into their small-letter practice. You have to circumscribe or reduce the motion for the small letters; hence, for beginners, these are more difficult to write than capitals. The movement will not show itself to them. It needs a wide

range to illustrate itself. But reaching out for it reacts on the combined movement favorably, giving a certain poise and sweep to the hand.

Rapid finger-movement develops the muscles. The fingers play or get to writing as fast as possible, and when their gamut of speed is at the maximum the hand transfers the power on to the sliding fingers, to seek a still higher gamut of speed.

MUSCULAR MOVEMENT.

Preliminary Drill.—The pens reversed and held correctly by the pupils, stand before them with some large thin book to support your forearm upon, or rest it upon a desk or window-sill, where pupils can see, and thrust your hand and wrist forward and draw it backward, *out* and *into* your sleeve or cuff—as a turtle does his head out of and into his shell—letting the arm rest on the cushion of muscles in front of the elbow. Do this a dozen times, then let the pupils “push and pull” *their* forearms out of and into their sleeves in time with you. If you have a metronome, set it at 160, and keep time with it, making each inward and outward motion to a tick of the metronome. Keep up this drill several minutes. Next add the rotary motion—inward to left—to the projected motion, and describe an imaginary ellipse on the desk or baize, two inches long. Next, the *outward* motion, making the ellipse by going *up* on the left side. As the pupils acquire the idea of the motion, let each inward or downward stroke be made at a stroke of the metronome, taking no account of the up-stroke. This is the *fundamental idea* of the so-called “muscular movement”—all there is to it. It may be practiced in the lowest grades as a *drill*, but pupils will not be able to *write* with this movement without a *large amount of practice*, and until they have developed “muscle” to do it with. This practice may begin when pupils have written four or five years, or when they are from twelve to fourteen years old. All the exercises that bear upon the capitals should be practiced with this movement in grammar grades.

The movement for *O*, *D*, *C*, *E* is the direct oval, and modifications. Other capitals have movements adapted to their forms, as, *J*, *I*, *L*, *M*, *N*, *W*, *V*, *Y*, etc., found in the Movement Numbers, or this Manual. Although the pupils may not execute the capitals in the books with muscular movement the first year or two, they will make them freer and easier, with a rapid semi-finger, semi-muscular movement, for having had these drills. To have learned what the muscular movement is, and to have *partially* mastered it before leaving school, is a great step, and leaves them in a position to develop it outside of school.

DISTRIBUTING BOOKS AND PENS—CLASS-DRILL.

Have the pens for each row clasped around with a rubber band. Allowing for six rows of pupils, eight in a row, counting backward, adopt this plan: First, number each row across the room alphabetically. (See diagram.)

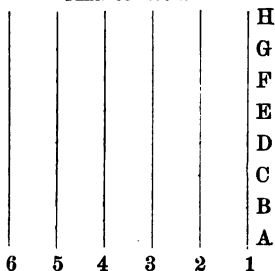
The pen of first pupil in the first row will then be *A-1*; that of the first in the second row, *A-2*; the first of the third row, *A-3*, and so on through the six rows. The pen of the second pupil in first row will be marked *B-1*; that of the second pupil in second row *B-2*; and so on across the room for this and the following letters.

The ends of the pen-holders are chipped out on the under side, leaving a flat surface an inch long, on which is written



with ink a different letter for each row going backward, and a different figure for each pupil in a given row going from left to right.

PLAN OF ROOM.



PASSING PENS AND BOOKS.

"Monitors stand," addressed to the first two pupils of the first right-hand row. "Get books and pens." One of these monitors distributes the books, which are piled crosswise for each row, placing six books on the first desk of first row for the *A*'s; six books on the second desk of first row for the *B*'s; going right up the aisle and supplying each of the eight desks of the first right-hand row with a pile of six books, the bottom pile going to the rear desk. The second monitor, for the pens, follows the book-monitor, and lays the correct bunch of six pens on each of the eight desks in the first right-hand row. At the count, "One," the piles of books are passed across to right, each pupil leaving the lowest book of the pile on his desk, and passing the others, with one hand, to the right-hand pupil. At the count, "Three," the pens are passed across to right, each pupil selecting his or her pen from the bunch, and passing the others to the next pupil on the right. This sends the books two counts ahead of the pens, and allows the pupils in the first right-hand row a full count to select their own pens from the bunches. Count slowly, in order to give time to select pens.

READING THE PENS.

Next call for the reading of the pens. "First row (from front to back), read your pens," and "*A-1*," "*B-1*," "*C-1*," and so on, are the responses. Second row read, and "*A-2*," "*B-2*," "*C-2*," follow successively, and the reading proceeds thus all through the rows if necessary to correct errors, otherwise not. At the end of the lesson the books and pens are passed back to left consecutively on the counts—the pens following the books on the count "Two"; and at the given orders the two monitors rise and collect and deposit the books and pens. The book-monitor is careful to place the books crosswise for each row, in inverse order of distribution, the *A* pile coming to the top.

ADVANTAGES OVER PROMISCUOUS DISTRIBUTION.

Each pupil writes with the same pen from week to week, and is responsible for its use, thus insuring the same appearance of line in his copy-book; otherwise, a pupil might get a pen which had been injured by improper handling, and have to finish a page which had been half written with a good pen, in a coarse, heavy style; thus giving an unequal appearance to the page, and causing discouragement to the pupil.

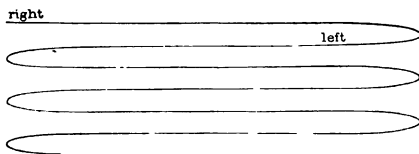
A MODEL LESSON.

TO SUGGEST THE METHOD FOR HANDLING A CLASS.

(*Appletons' New Tracing Course—Development Method—Book I.*)

Pupils having learned the grasp of the pen, and how to rest the arm, a simple movement-drill can be given for getting the swing of the arm from the elbow as a pivot. *If pencils are used*, direct the pupils to reverse them, and slide across the first page of book-cover from left-hand to right-hand figure, the teacher giving the signals—"Right," "left." This drill can be kept up for several minutes every time they write—the pupils carrying their pencils very lightly, without scratching or denting the paper, the idea being to get the swing from the elbow while holding the pen in the proper position. Right here is where the disks

GETTING THE SWING OF THE FOREARM.

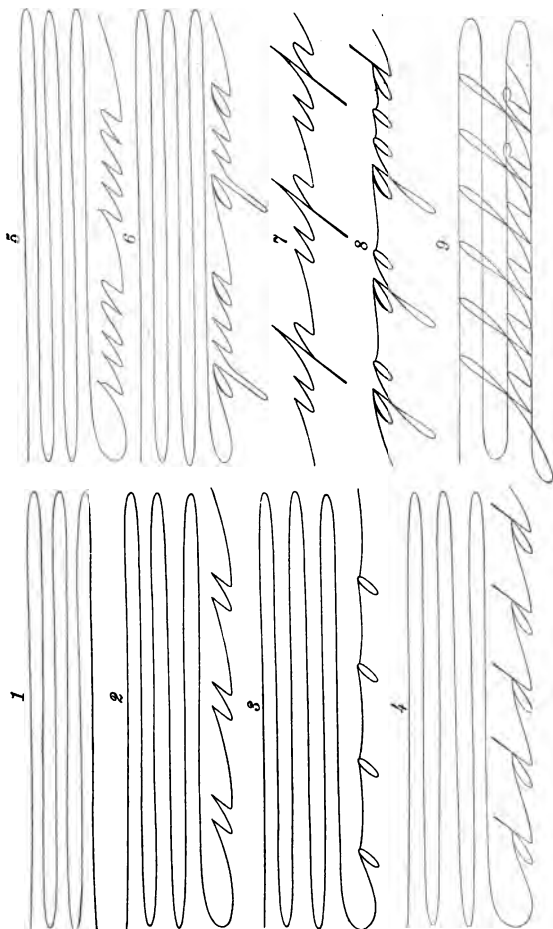


alluded to in the chapter on pen-holding can be brought into service. *If pens are used*, exercises for these movements on the basis of the exercise here given are provided

on fourth page of covers. The exercise may then be written on plain slips 4 by 8 inches, as shown on page 21, previous to writing in the book with either pencil or pen. Having spent five or ten minutes in these drills, lay down the pencils or pens and take up the lesson in the book.

MOVEMENT EXERCISES FOR LOW GRADES.

To be traced with dry pens five minutes before every writing-lesson, to secure the correct swing of the forearm and poise of the hand. (From cover of New Tracing Course.)



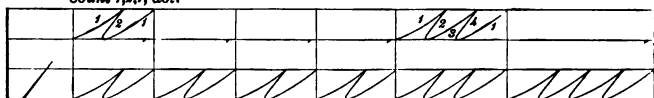
EXERCISE 1.—At the signal “Ready,” pupils take pens and place point at end of first line; at signal “Begin,” pupils repeat “Right,” “left,” three

times, which carries them through the exercise. Trace it eight or ten times, keeping the wrist clear of the desk, hand and wrist moving as a unit, swung from the elbow-joint. Ex. 2.—Repeat “Right,” “left,” three times, as for Ex. 1, and swing into the *u*, saying, “Slide 1, 2, 3,” for each letter. The movement from *u* to *u* is the same as in the long strokes, but less in degree. There should be no *twisting* from the *wrist-joint*. Ex. 3.—Say, “Slide 1, 2,” for each *o*. Ex. 4.—“Slide 1, 2, 3,” for each *d*, or “Slide 1, 2, stem,” suiting the word to the part of *d* made at that count. Ex. 5.—“Slide 1, 2—1, 2, 3, 4—1, 2, 3, 4,” etc. Ex. 6.—“Slide 1, 2, 3—1, 2, 3, 4—1, 2, 3, 4.” These exercises give practice in close and open spacing. Ex. 7.—Lift pen at bottom of *p*, and replace at center of stem. Count 1, 2, 3, 4. Ex. 9 is excellent practice, both in making parallel lines and making letters. Any small letter can be woven into the lower space. Count 1, 2, 3, 4 for *h*, 1, 2, 3, 4, 5 for *k*, in this exercise. Go over these exercises five minutes daily with dry pens.

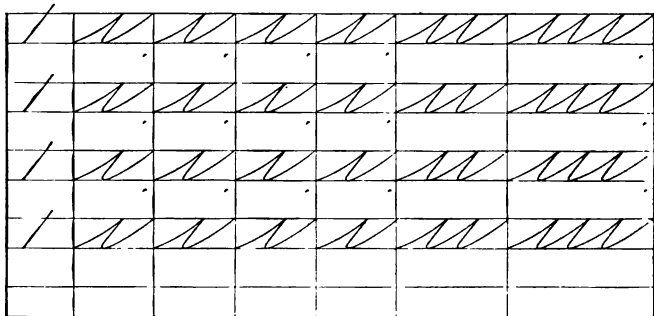
A SHORT TALK ABOUT THE LESSON.

ALL COUNT AND WRITE TOGETHER.

Count 1, 2, 1, dot.



TRACE THE LETTERS WITH PENCIL, OR PEN AND INK. FILL IN THE BLANK SPACES.



The books are now open at page 1, the first half-page lesson. Have the pupils read the hints above and below the copy. Tell them that the small figures they see near the lines of small *i*, *u*,

and *w*, are the counts for each letter as they trace or write it. The teacher now goes to the board and reproduces with white chalk the first line of tracing, including the ruling, both vertical and horizontal, making the letters at least three inches in height. Produce the vertical lines down the blackboard to allow for more head and base lines, which will be needed as the pupils are called to the board, and as the teacher further illustrates the copy.

"What is the first thing in the copy?" "Figure 1." "How tall is it?" "A little more than a space." Help the class to see that it leans over; that it begins light, and grows stronger as it reaches the base-line. Ask, "What is the first letter?" "Where does it begin?" "Where does it end?" "How many more like it?" "Who can see a narrow turn at base?" "Who can see a sharp point or angle at top?" The class will soon learn these descriptive names from simply hearing them spoken of in a natural way. "Name the next letter." "How many turns at base?" "How many points at top?" Caution the class not to allow the down-strokes to travel back on the up-strokes, but keep the angles open clear to top. Point to the angle between the right curve and straight line of small *i* on the board, and ask them if a fly could crawl clear to the top. Generally the pupils start out to make a small *i* by carrying up the first stroke nearly vertical. If the slant of the down-stroke is wrong, the slant of the up-stroke before it is wrong. You must start right.

"What comes next?" "Small *u* and small *i* joined." Explain that you throw off the *i* a little from *u* to make each letter plain, and not have them look like three small *i*'s. You only have to slant last stroke of *u* a little more to carry it off a little farther. All these lines that slant more, as you can see in your copy, are connecting lines. They run upward. The line that connects small *u* and small *i* is a right curve, and runs from a turn to a point.

Now the teacher asks, "What color are these letters below

the broad space?" Answer, "Blue." Taking a piece of orange or yellow crayon—pleasing colors—she says to the pupils: "I am going to trace my white letters, just as you will trace your blue ones. You may be teacher, and give the order 'Ready,' and see where I go. Where did I put the yellow chalk when you said, 'Ready'?" "At top of figure 1." "Now, all give the order, 'Trace.'" The teacher traces figure 1 with yellow chalk, repeating the count, "one." Then place the chalk at the beginning of *i* and say to the class, "All count together while I trace the small *i*; and they count, "One, two, one, dot"; and repeat the same count while the teacher traces the next three letters. "What comes next?" Then the teacher traces *u* while the children all count, "One, two, three, four, one." "What next?" And the teacher traces the combination *ui* while the pupils count, "One, two, three, four; one, two, one." From this they get the idea of tracing, the teacher following the lines with the crayon as the children do with pen or pencil.

The teacher now makes another horizontal space, and writes second line with white chalk, the children counting for her as they did when she used the colored chalk in tracing. This familiarizes them with the counting. As they pass from one letter into another the count is always "*One*." The teacher again takes the colored chalk and traces second line while pupils count. Now draw the lines for the third space, and call some pupil to the board, who takes white chalk and fills the spaces with the different letters while the others count. He will be apt to slant his letters wrong; to make angles instead of narrow turns at base, or else too broad turns; to make his down-strokes crooked; and to come back on his up-strokes, closing the angles. This gives the teacher an opportunity to show these faults to the class, or find out from the class what he has done wrong, and to point out the remedy for each fault. Either rub out the work, or else draw lines for a fourth space. Then call up another pupil to write. He has learned something from the first pupil's effort, and the class are all watching

now to see if he gets it right. Next, call upon the class to tell the faults in the second pupil's writing, and how to correct them. Erase or draw more lines, and call up still another pupil to write the copy. Keep calling up pupils, until you get a line that is approximately good. While these pupils are making these errors, there is a growth right there—an improvement. The class are all the while noticing the errors they may make when they write, and are learning what to look out for. They will go into the book on a higher plane on account of this blackboard drill on the lesson.

Now call up another pupil, who takes the colored chalk and traces right over the work of first pupil while the class counts. By this time they have become sufficiently acquainted with the copy to know what is to be done in the book. The teacher gives the order, "Ready." Pupils all take their pens, and place them where the teacher did the chalk when they gave the order "Ready"—on the top of figure 1, first line of blue writing. They pass right on to the letter *i*, all tracing half-way across the page, the same as the teacher did with the colored chalk. When the open space, or fifth line, is reached, ask, "What have we come to, class?" They are told that it is a blank space. Pupils fill in the blank space, as the teacher did with the white chalk, taking care to touch head and base lines, and to begin and end as in copy. Tell the pupils about the head and base line—that the bright line where they begin all the small letters is the base-line; and that the head-line is at the top of all the small letters but *r* and *s*. Draw the base-line on the blackboard a little sharper and clearer, to correspond with the book-ruling.

After the blank space has been filled, let the teacher pass among the pupils and notice the work, praising the effort. There will be plenty of errors to illustrate and correct on the blackboard, such as bad slant, broad turns, or angles at base instead of narrow turns. The bad slant of the down-stroke in these small letters is usually caused by not giving slant enough to first up-stroke. Point out that the first stroke of *i* should

touch head-line more than half-way across the space. Call attention to the dot which is nearly up to base-line above, right in line with main slant of middle line. Tracing-lines come next, which are written as before—tracing-lines and blank spaces alternating down the page, the independent work taking the place of tracing by easy stages all through these books.

This is the mode of proceeding for every lesson all through the lower numbers of the Tracing, Short, and Grammar Courses, adapting it to the grade. The teacher always reproduces the copy on the blackboard, and calls pupils to the board or asks for volunteers to fill in the blank spaces; calling others to trace over some pupil's work while the class count. Tracing the letter over several times helps the pupils in any grade. Blackboard tracing can be worked to good advantage all the way along. Use colored crayons to bring out the form. The moment you take a colored crayon to illustrate the lines, you draw the attention of every pupil, in whatever grade it may be. They are drinking in the form unconsciously.

For the first lesson, after the movement exercises, the half-hour will be up when the class have written half-way down the page. Illustration and blackboard exercises have also taken up the time. Pupils will shortly be able to write a half page after a ten-minute movement-drill. At least four half-hour lessons should be given weekly, to afford sufficient practice—enough to establish good writing habits before bad ones become second nature.

NOTE.—The pupils get a clearer idea of tracing, of the meaning of it—seeing one line follow over another—if the teacher uses colored crayons to trace the model first written with white chalk. Any running off the line is noticed where the colored crayon is used, when it would not be noticeable with white over white. Another advantage is, that the colors are more attractive.

USING FAMILIAR COMPARISONS.

In passing among the younger pupils, if you find that they have been careless, and have left the small *a*'s open at top,

say: "Why! they look like young birds in a nest opening their bills for something to eat. What do you feed them on? Look at this one, and at that one! What hungry-looking letters!" This is often more effective in securing good letters than five minutes' formal talk about the copy. You reach the fault through the child's imagination. Allude to the letters sometimes as looking tired, as looking lazy—bent loops, for instance. Say to the class: "I like to see the loops have a soldierly look, with straight backs, and seem almost in motion, as though they were going somewhere; while these heavy-looking loops must have been working hard all day, they bend over and seem so tired." When the finishing stroke of a letter is not carried to head-line, as often happens, tell them that the letter looks lazy; that it did not have strength enough to climb up to the head-line.

A BUOYANT TONE WHEN COUNTING, full of life, inspires the hand. Drive inertia out of the pupils' voices, else it will affect the writing. *The class drawl* ought never to be tolerated. Pupils can keep life in the tone, whether the count be slow or rapid.

NOTE.—When ink is used, each pupil should be provided with a pen-wiper and a blotter. When ink is taken, have a care about taking too much—just enough to fill the eye of the pen.

HEAVY LINES.

At the start, the writing is nearly all heavy. Get the class to writing lightly, by tracing over the exercises provided on the covers of the Appleton Copy-Books. The good effect of movement will be seen in lightening the lines. The slow-writing and cramped movement causes the heavy lines. In the movement exercises the pupils have to skim over the page lightly, because writing rapidly. Hence, movement-drill is the antidote for heavy writing.

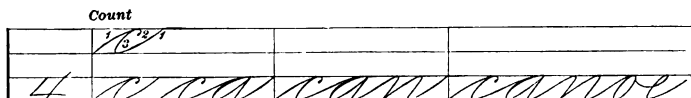
The Primary Movement Book is designed to accompany the higher numbers of the New Tracing Course, and lower numbers of the Short Course. Movement plays an important part in the writing scheme of this system, as the basis of all good rapid

writing, and its early introduction is made so simple that any teacher can introduce movement-drills into the class, and handle the exercises with confidence. The Movement Book will teach itself, explicit directions accompanying the different exercises. Form-teaching alone will never give anything but form. Movement must be associated with the form to gain practical rapidity and easy execution.

ARTICULATION, OR JOINING OF THE LETTERS.

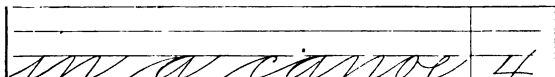
Written articulation, or joining of letters, consists in blending of lines.

WORD-BUILDING.



The above illustration shows the method of word-building in Appleton's System. This practice teaches the letters as they are always seen—namely, in words. This copy starts off with small *c*, ending with a right curve. If the pupil practices it in this way only, he has not fully learned the letter. In the combination that follows, this line of the *c* has undergone change, being now a double curve, to adjust itself to the left side of *a*. This is only one example to prove that letters should be practiced as little as possible singly, and as much as is possible in combination. This principle holds in running from *n* to *o* and *o* to *e* in the word “canoe”—the final line of one letter blends with the beginning line of the next.

PHRASE-BUILDING.



Suppose the pupil had been given the practice of the letter *o* singly. He learns that the final curve is nearly horizontal.

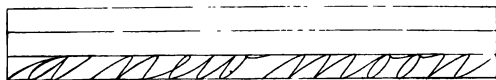
Now ask him to write the word *canoe*, and what will be the result? While he knows how to write the small *o*, he does not know how it adapts itself to the next letter, and will make the loop run above the head-line, or make scarcely any loop at all. The same peculiarity is found in *b*, *v*, and *w*, when followed by *e*. The final curve of small *o* has to dip for *a*, *d*, *g*, *q*, *r*, and *s*, and for all upper-loop letters, as in *of*, *oh*; and for the stem-letters *t* and *p*. Illustrations of this peculiar articulation or dip of the lines occur all through the series.

WORD-SPACING—SLANT OF CONNECTING LINES REGULATES SPACING.

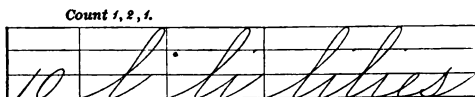
Spacing requires attention, but we ought not to impose artificial rules to restrict the natural rhythm of writing. The spacing of letters in words depends upon the slant of the up-stroke. Too open spacing results from giving up-strokes too much slant; too close spacing results from giving up-strokes too little slant. Relate the letters to each other in such a way as to please the eye and make the words legible.

PHRASE AND SENTENCE SPACING.

Words, as well as letters, should be set at proper distances from each other, to produce a pleasing effect and promote legibility. In word-spacing, each word in a phrase or sentence may be begun directly under the end of final curve in preceding word, taking care that the final line in every instance is carried up to the head-line properly—excepting words that terminate with *b*, *v*, *w*, or *o*, where the first line of the next word falls a little under preceding horizontal curve. (See illustration.)

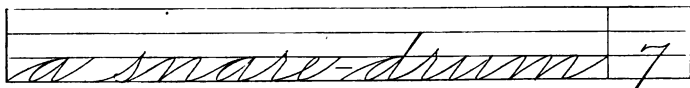


Word-spacing in vertical line serves the purposes of drill, and is a corrective to careless spacing, but is not absolute, and gives way in free-hand writing.



Another corrective is to end final letters so that another letter could be added. (See illustration.)

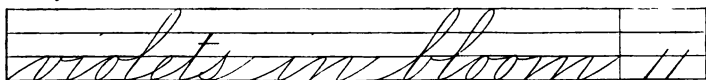
We must not forget that writing is a language, and therefore flexible—a vital and not a machine process.



Here is a little point about the hyphen. We have in the phrase above a compound word. If the pupil writes the word *snare* and then makes the hyphen, he is almost sure to get the hyphen too long, which throws the word *drum* too far away. He should write the word *snare*, and then begin his word *drum* under the ending of the *e*, finishing the word and putting in the hyphen last. It is no more trouble to go back and put in a hyphen, than to go back and cross a *t* or dot an *i* after the word is written.

LETTER-SPACING.

DON'T LET YOUR HAND FALL OVER TO THE RIGHT.



The final and connecting lines of every letter are variable, and depend upon the combination. It is of no practical value to set up a theory of exact widths for single letters, inclusive of introductory and final lines, which will have to give way every time the pupil writes a word. The commencing and final lines of the small letters are only cursive additions to the letters themselves, and do not control the width, which depends upon the main lines. See small *u* in a movement exercise, where the letters are half an inch apart, and then look at

the close-spaced letters. The width is the same in either case, and is wholly independent of cursive lines. This is true of all the letters.

Theoretical spacing will have to give way every time to the practical combination of the letters. The articulation, or joining of the letters, in writing as in speaking, requires the hand to glide from the form of one letter into the form of the next. This becomes an unconscious process after a while.

WRITING TO MUSIC—CULTIVATING RHYTHM—MOVEMENT EXERCISES SET TO MUSIC.

All of the small and capital letters can be worked into a movement-drill and set to music. Concert-drills in movement can be given to several grades, where folding-doors can be thrown back, having one of the teachers play a march or a waltz upon the piano while the pupils practice the movement exercises, keeping time with the music. First, write the exercise on the blackboard and teach the class how to count it in concert. Then give the signal to commence by counting, "*One, two—ready,*" in time with the music. At the end of the exercise count again the same way, to allow time to take ink and be ready for another trial. At the signal, "*Ready,*" or "*All ready,*" the pupils write in concert to the music.

THE CRYING WRITING-EVIL—BAD POSITION.

The immediate writing instrument is the hand and arm from the shoulder center. But we ought to take into account the whole vital organism. To wake up the writing instrument, we must wake up the writer himself. In stooping over their desks to write, pupils break at the sides, telescoping the chest and body, and the head and chest, depressing the base of the brain, and distorting the cervical vertebræ of the spinal column. The majority of pupils, when writing, set out to become deformed. The teacher says, "Sit up, John," and John comes up for a minute perhaps, but settles right back. The teachers

find that it is next to impossible to hold a class to a correct writing position. Something more effective than talk is needed. The remedy is to physically educate pupils to command the body rather than be enslaved. John is an example of many others. He is growing, and is seeking out economy of force—trying his best to learn to write with the greatest amount of physical ease. We wish now to take this pupil and teach him to hold himself up when writing; to make it so much more agreeable for him to be upright than to stoop over, that he will find pleasure along the right line of economy of force. Instead of a class of enslaved pupils and a harrowed teacher, we wish to see a self-upheld class, and a teacher in her true element of teaching, rather than a false one of nagging pupils into position.

The class must be educated to stand erect and draw up to their grandest height. They must be educated to brace the sides, but still be sinuous in movement; to be self-poised, lifting the chest nobly and radiating life. When pupils learn that they have some springs in the body which they can use to lift themselves with, and feel freer and easier for it, they will cease to double themselves over their desks. The class will be transformed when the physical drill has once taken hold of their organism.

Be sure that the air is fresh and invigorating for the writing-lesson. While the pupils stand and exercise, let in pure outside air. Lift yourself, to lift the class. Draw up to full height, with the crown of the head active. Rest your weight lightly on the balls of the feet, lift the chest to full height, as grandly as possible—you can almost lift a dull, heavy class with your chest—and assume animation; that is, take on life—radiate. Your attitude will react on your pupils.

CALISTHENIC WRITING-DRILL—STANDING.

Getting the Body and Arm in Tune for Writing.—The design of the calisthenic writing drill is to develop grace and strength in writing,

and to cultivate natural movements of the hand and arm, with a good poise of the chest and head. A five-minute physical drill preparatory to the writing exercise will get the body in better tone for practice. All the writing movements are natural movements of the hand and arm.

Getting the Parts into Right Relation with the Whole.—First, stand easily erect, weight on the balls of the feet, heels just touching the floor, arms passive at sides, head well poised, chin drawn in, chest active, raised to above normal height. Stand as though you were proud of yourself—rising to full height, or being as tall as possible.

Pulling up the Body.—Opposed to telescoping the body by sinking the chest—the natural tendency of a bad writing position. You pull on the body as you would on a piece of India-rubber, by drawing opposite ends. Now draw down or press the balls of the feet strongly to the floor, and draw up by pushing the crown of the head upward, the chin kept well in. This one physical exercise is of great value in straightening the spinal column, which will bring all the other parts of the body into line.

Poising, to gain Nerve-power.—Weak, trembling lines are due to lack of nerve-force. Rise slowly on the balls of the feet as high as possible, and then slowly descend until the heels lightly touch the floor. Then poise slowly backward and forward, and up and down, without swaying the chest, carrying it steadily. Stand on one foot, swinging the other to see if you have a good poise; then slowly rising, then slowly descending, then backward and forward. Poise on the other foot the same.

Lifting the Chest.—Next, place the left hand on the chest, and try to raise the hand by lifting the chest slowly and then letting it slowly sink as low as possible.

Liberating the Levers, the Forearm and Hand.—Body in normal position; arms raised horizontally, hands falling passive. Shake the hands up and down rapidly, as you would a whip-cord, keeping the hands limp, and doing it all with an up-and-down motion at center of forearms—the dominant point—just as you would take hold of a boy's or girl's sleeve at center of forearm and shake the hand up and down. Next, rotate the arms rapidly outward, then inward, the hands passive—the dominant point at center of forearm, as before. An excellent freeing exercise, and also for working up life.

Liberating the Whole Arm.—Arms hanging normally at sides, and

passive. Rotate the whole arm from the shoulder-joint inward, then outward, alternately and slowly for several times, to liberate and gain command of the large joint or big wheel used in writing.

Tuning the Arm, for Lightness.—Now raise the right arm at an angle of 45° and depress it, letting it float up and down like a feather, the hand passive, using only the power at the dominant point—the center of the forearm. The hand will droop when going up, and will rise and the palm radiate when coming down, the fingers being the rays of light. A very beautiful and practical movement.

Swing of the Arm.—Next, bring the arm around the chest, the palm inward; describe an arc of a circle out from the chest; then return, and turn the palm outward and again describe the arc out from chest; then return, and with palm downward describe the arc out from chest; and then return with normal position of arm to side.

When in good working order, the body-drill can be gone through with in three minutes. This promotes free circulation, gives poise to the chest and head, flexibility and suppleness to the arm, and teaches the fingers not to try and do the work of the arm when writing. Here is the place to begin the writing-drill—with the whole body. This physical exercise is of great value to each pupil in the public schools, preventing their drooping over their desks and distorting the body. The drill is serviceable to any one who writes for a long or short time, and will prevent bodily fatigue and make the exercise a physical pleasure. When you draw up your chest and have your head well poised, and the instrument of the arm running freely, you will enjoy writing.

An accompaniment of music is delightful with the drill. Counting should be used, the teacher giving the counts. The spirit of the drill will be carried right into the movement exercises, which come next, and also into the close writing.

Guarding the Miscellaneous Work of Writing.—If at any time, when writing any of the school exercises, the teacher observes many of the pupils doubled up over their desks in a bad writing position, call for the calisthenic writing-drill, and bring them all up into the normal writing position. It will be an economy of nervous energy on the part of the teacher, and, well carried out, is worth hours of talk.

CALISTHENIC WRITING-DRILL, SITTING—NATURAL POSITIONS ARE MORE EASILY HELD.

Front Position.—Shoulders normal. Head well poised. Sit easily upright, well back in the seat, and not carelessly on the edge of the chair, in order that the body may be well supported.

Rest the feet fairly on the floor in a natural position, with the left foot a little in advance of the right, as you would when writing; the ball and heel of either foot should touch the floor.

Shoulders normal, elbows not projecting, hands at rest. Head well poised, with the chin slightly drawn in. Chest well lifted. Draw the body up to full height, or make yourselves as tall as possible. The head, shoulder, and hip all in line. Eyes directed to the front—steadily poised, not wandering around.

NOTE.—It is not desirable to maintain an inflexible position very long; but have pupils drilled to take this position of rest for a certain number of counts, in order to fix their attention, and help them to command the body by direct exercise of will-power on the muscles.

Drop the right arm to the side, holding hand and fingers in a natural poise; the fingers will bend slightly, and be in an easy position to grasp pen or pencil.

The Pendulum-swing.—Swing the arm from the shoulder forward and backward, holding the arm passive, getting all the action from the shoulder-joint, and increasing the speed of movement until given the order "Rest." A singing count will help to get rhythmical swing.

Describing the Arc of a Circle.—Now describe the arc of a circle, bringing right arms simultaneously in a graceful sweep upward on to the desk. Reverse the movement, carrying right arms back simultaneously. Give the orders, "Forward, back, forward—rest," leaving the right arms on the desk.

WRITING IN THE AIR.

Incline the body slightly forward, for greater ease of movement. Right arms uplifted from the desk to an easy writing height—a little below the level of vision—the forearm and upper arm forming adjacent sides of a square. Now write with the hand in the air, not bending the wrist, the index-finger leading, making upward movements on connecting slant to the count "One," and downward movements on main

slant to the count "Two." "Rest," dropping the arm to the desk. Observe that the hand moves up naturally in a curve on connecting slant, and descends on the main slant.

UNDER-ROLLING WAVES—REFLUENT MOTION—NARROW TURNS AT BASE.

Arms again uplifted. Describe under-rolling waves with the hand, making one wave to the count. Give the movement for small *i*; the movement for small *u*; the movement for small *w*. Watch my hand, and tell which letter the movement indicates.

OVER-ROLLING WAVES—NARROW TURNS AT TOP.

Describe over-rolling waves with the hand, making one wave to a count. Give the movement for *n*; the movement for *m*. The last part of *n* and *m* is the combined or double wave.

COMBINED WAVES—OVER AND UNDER ROLLING WAVES—NARROW TURNS AT BOTH TOP AND BASE.

Arms uplifted, describe combined waves with the hand, giving one count for each double wave. Give the movement for *x*; for *v*. Next, write in the air a series of combined waves, and return leftward, winding around with a nest of horizontal ovals.

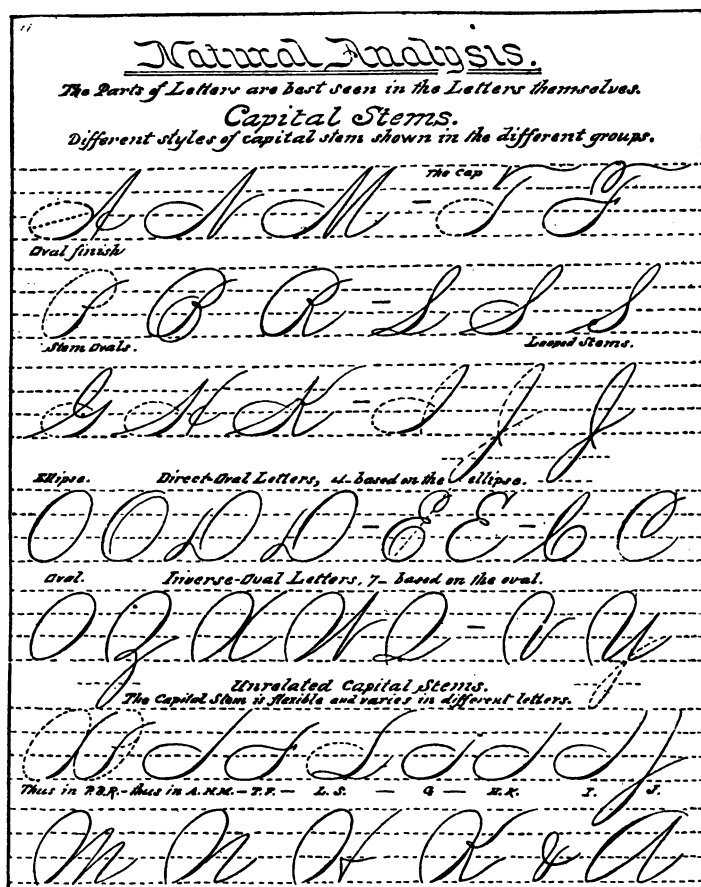
Make any of the small letters, or write words in the air, repeating each letter for a count.

Next, make the capital stem in the air, blending the movement into an elongated figure eight on connecting slant.

Weave the capitals into nests in the air, by repeating the movement for each in the same track.

DESCRIBE THE FIGURES UP TO TEN IN THE AIR.

It is not expected that many of these movements will be taken up at a single lesson; but the work is outlined, and teachers will select at their option. Writing in the air is a recreation practice for the lower primary grades, and prepares for blackboard writing, freeing the wrist and bringing the whole arm into action.



THE CAPITALS come from natural movements, written in the organism of the arm. It is as natural to write stems and ovals as to articulate vowels and consonants. The hand naturally seeks for unity in the capitals, and fifteen of those shown on the chart are each a unit of movement or continuous curve, namely: P, B, R—L, S—I, J—O, D, E, C—(C, both styles), and Z, Q, V.

The standard capitals are more teachable than current styles, where

more latitude is given to the lines. The muscular movement is better adapted to current styles.

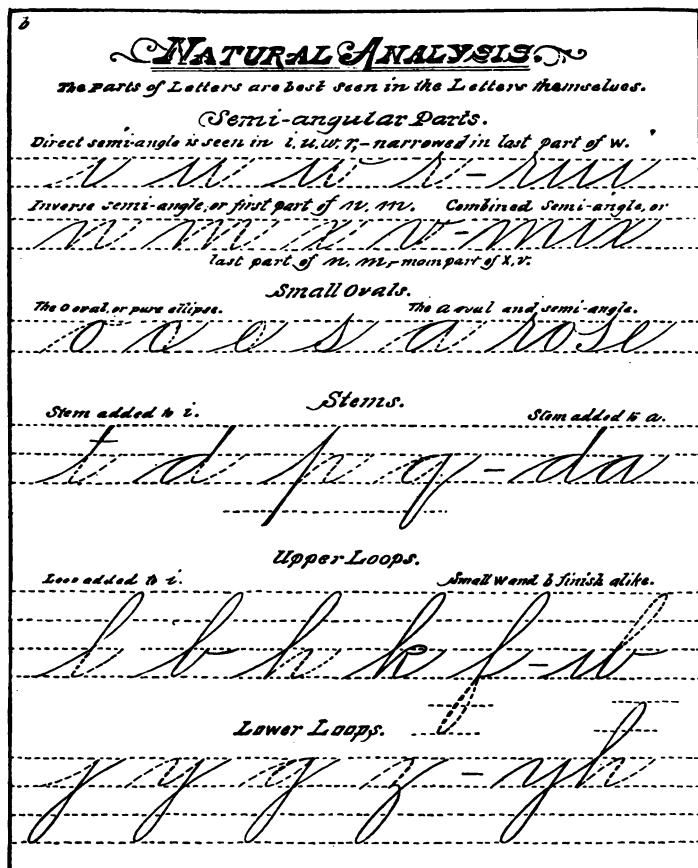
Capital Stem, based on Capital-stem Movement.—The natural momentum of the hand in the capital stem seeks the rising curve of the finishing or base oval. The compound curve of the stem develops flexibility of movement. The *A*-stem only holds in the first group. Variations work right into the stem, until in some of the groups it is widely dissimilar to the typical stem.

The winding-stem ovals of *P*, *B*, and *R* are developed from the outward rotary movement of the shoulder. When the arm is brought to rest, the movement is the same, only working out lower down. A cursive line blends with the capital stem in *L* and *S*, and forms the looped stem. The group of *G*, *H*, and *K* begins with a cursive line, and loses the left curve of the capital stem. The letters *I* and *J* have an inverse looped stem, and the finishing curve of *J* blends with the stem into a lower loop. Both the *I* and *J* stem are widely divergent from the typical stem.

Direct Ovals, based on Direct-oval Movement.—These ovals are developed from the inward rotary movement of the shoulder or big center. Capital *O* shows simple rotation. The stem of *D* precedes the oval movement. *E* combines a lesser and greater rotary motion. The cursive line of the looped *C* blends with the rotary movement. Oval *C* is a simple rotation.

Inverse Ovals, based on Inverse-oval Movement.—These ovals are developed from the outward rotation of the big movement center. Each letter differentiates. The inverse oval, as the basis of the first four letters at bottom of chart *a*, is much used by penmen and business writers. They are good letters for muscular-movement practice; the outward rolling motion applies here. The shading is a matter of taste, some preferring the stump ending, others the decreasing shade.

Semi-angular Parts, or Waves of Motion.—The tendency of making principles of simple lines, and using these multiplied principles for analysis, is to reduce to a dead level the distinguishing features of a large class of letters. Putting elementary lines in place of the natural parts of the letters kills expression or individuality in writing, and makes machine writers. The eye seeks for units. We first see the small *m* as a whole. We next analyze it into three waves, or secondary units, which are *the most obvious parts*. We then look at each wave, or secondary unit, to find out the elementary lines, which are *the least obvious parts*. These wave-units grow out of the wave movement which produces this class of letters. The wave movement is written in the organism of the arm. We can see the natural evolution of these waves of motion, both direct and inverse. The



moment we cut small *m* into seven lines, or analyze it by lines, we destroy the unity of the wave-movement—the natural rhythm—and destroy the appeal to the eye.

Small Ovals, based on Oval Movement.—The oval of small *o* is the obvious part of the letter. An analysis into simple strokes would break up the unity of the oval, and reduce its curves to the same dead level as the beginning and final strokes. The pointed oval is the obvious part of small

a; if the letter be reduced to five elementary lines, we lose the unity of the pointed oval or *a* oval.

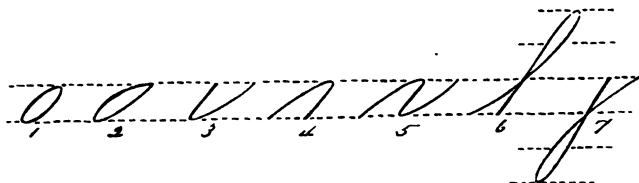
Stems, based on Stem Movement.—The secondary units of small *d* are the pointed oval and stem; of small *p*, the extended stem and the combined wave.

Loops, based on Loop Movement.—Direct and inverse loop movement produces upper and lower loops. The secondary units of small *h* are the looped-stem and combined wave. The letter has two syllables, or secondary units, joined at the point of the angle at base. These parts are obvious and natural. Small *k* has three natural parts, or secondary units—the looped stem, the small loop, and the combined wave. These three syllables join in angles. The movement always breaks at an angle, never on a curve.

NOTE.—*Abnormal Analysis—Syllables of Letters.*—The angular joinings indicate the parts or syllables of the letter. To cut a letter on a curve destroys the unity of the parts, and is like the wrong syllabication of a word.

THEORY VERSUS PRACTICE.

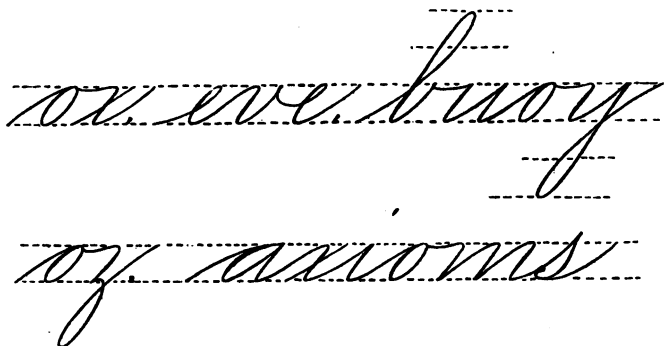
Principal or Basic Parts of the Small Letters, as seen when these letters stand alone or unrelated.



These seven basic parts of the small letters are: No. 1. the *o* oval. No. 2, the *a* oval. No. 3, the *semi-angular* form or *direct semi-angle*. No. 4, the *inverse semi-angle*. No. 5, the *combined semi-angle*. No. 6, *upper loop*. No. 7, *lower loop*. It is easy to show and call by name the parts of any small letter; thus, small *i* consists of the *right curve* and *direct semi-angle* joined in a point. Small *h*, *upper loop* and *combined semi-angle* joined in a point at base. Small *g*, *left curve*, the *a* oval and *lower loop*. Small *m*, the *inverse semi-angle* (made twice) and *combined semi-angle*. It is much simpler to explain small *m* thus than to cut it into seven parts. The eye naturally sees *three* parts in *m*, *two* in *n* and *h*, *y*, and other letters.



Changes which Principal or Basic Parts undergo, as seen when the letters are combined or related.



The small letters, with the exception of small *a*, are always seen in combination, or related. Hence, except in theory, we have no use for unrelated parts which undergo changes the moment the letters are put into harness.

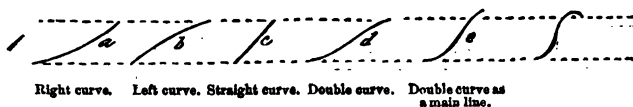
For example: Is the first part of *m* in "axioms," and the first part of *z* in "oz," the same as Part 4 in the diagram? Is the first part of *y* in "buoy," of *v* in "eve," and of *x* in "ox," the same as Part 5 in the diagram? Is the lower loop in *z* the same as Part 7?

The letters being now related and in harness, they are subject to modifications that affect the individuality of the theoretic principle or basic part, which should be as flexible as the letters themselves. Numbers 1 and 2 in the diagram are the only parts of small letters which never undergo change. Hence, why teach unrelated parts which have no practical value?

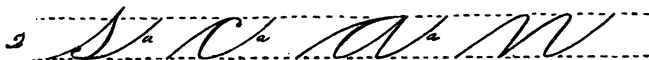
NOTE.—The law of natural combination when operating will run right over these rigid theoretical parts, arranged in solemn row. The letters *have to combine* in spite of these so-called "principles," and the latter must give way every time.

Lines in writing have no significance except when they are related.

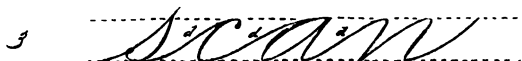
Unrelated Lines.



Connecting lines as seen in unrelated letters.



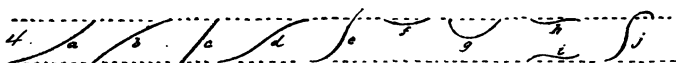
Changes which these connecting lines undergo in related letters.



Line related, or the true expression of lines.

The character of the connecting lines is truly seen only when the letters are linked together. The proper way to teach the lines is to call the pupil's attention to a right curve or left curve, a double curve, or any other line, as seen in letters when *linked in a word*.

Unrelated Lines.



The above lines seen related.

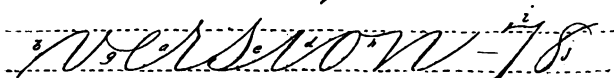
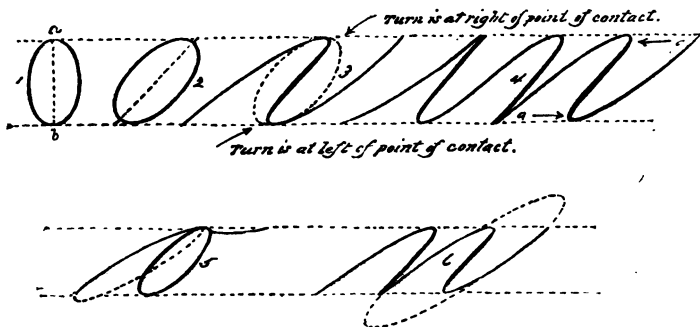


Diagram 4 shows about every line used in making and joining the small letters. All, except *a, e, j*, are *connecting lines*, and are never fully learned and understood till practiced in *words*. The teacher should point out and name these lines as seen in a word, as in "version," where every line shown in Diagram 4 is represented, and accustom the pupils to see them as shown in their true relation to other lines. For example: Small *v*, standing alone, ends with a level or nearly level curve (line *f*); related to *e*, this connecting line must be changed to line *g* to adapt itself to *e*. Small *i*, standing alone, ends with the right curve; related to *o*, this right curve must give way to the double curve (line *d*), to adapt itself to the *o*. Small *o*, standing alone, ends with line *f*, or nearly level right curve; related to *n*, this line must give place to line *h*, a horizontal double curve. Thus it will be seen that *letters* and their *joining lines* are truly and correctly seen and learned only *in combination*. In Diagram 2, the separate letters finish with the *right curve*, *a—a—a*. In the word "scan," these ending lines all give way to the *double curve*, *d—d—d*. Teaching long

rows of isolated letters should be avoided. Letters are not correctly learned by such practice, and many things have to be *unlearned* the moment the pupil is put to *combining* letters.

HINTS ABOUT TURNS AND CURVES.



The semi-angular turns are integral parts of the main lines, as may be seen in above illustrations.

Given the rule to turn as short as possible on the down-stroke *after* striking base-line, would distort the letters in every instance if observed. When you reach base-line, the turn has already been made. (See illustrations.)

The turn at base is always to *left* of point of contact with base-line; the turn at top is always at *right* of point of contact with head-line. (See *a—a*, illustration 4.) This is due to the inclination or slant of the ellipse, which swings the ends of the long diameter away from the head and base lines. (See illustrations 1 and 2.)

These turns play a twofold part in writing: they serve to separate the letters and render writing legible; they make it more beautiful. Every straight line, except in stem of *p*, and cross of *t* and *x*, is modified by one or more turns. They might be rightly called the principle of semi-angular writing, since they give to it the semi-angular character. Although these little turns play so important a part, they can only be seen in

the letters, where they are related to the lines. The law of relations is working all the time in the lines, and in the parts, and in the letters, and in the words, all tending, in written as in spoken language, to an organic whole.

Illustrations 5 and 6 show that introductory and final curves come from a narrow ellipse—on *connective* slant—proportional as 1 to 5, and *not* from the right and left sides of an ellipse on *main* slant—and proportional as 1 to 2—as illustration 2. The sides of an ellipse are *main* lines—as in *o*, *c*, *e*—and all the oval capitals. This error has long been taught. It should be corrected. In these oval letters, as *O*, *D*, etc., the main curve makes a full oval turn at base and top. In *O* the turn is *complete* the moment the curve touches base-line.

Given the rule, *after* passing point of contact at base to unite in an oval turn, is theory run mad. Fortunately, there is a higher law working in the muscles.

The turns in the small letters, except *o*, *c*, *e*, may properly be called *half-oval turns* (see illustration 3), where the turn, either upper or lower, is embraced within one half the ellipse or oval.

MARKS OF CRITICISM.

× FORM.—Illegible or imperfect form.

// SLANT.—Slant incorrect or not uniform.

— SPACING.—Spacing too close or too open.

= ALIGNMENT.—Letters not written in line or with uniform height.

GENERAL APPEARANCE.—Mark this by descriptive terms or by credits.

The above signs are standard proof-marks, used for correcting similar errors in print, and are therefore of practical value to the pupil. The slant-mark alone is coined for the script letters. A system of credits from *one* to *ten* can be used in connection with these signs, to indicate the degree of excellence in each particular.

HOW TO USE THE MARKS OF CRITICISM.

Teachers should illustrate the use of these marks by writing sentences on the board showing errors of form, slant, spacing, and alignment, and place these marks under the different faults shown. The pupils will recognize their faults in their books, when the teacher passes among them, placing the marks under their errors.

The following is a short sentence, but will serve to illustrate this point :

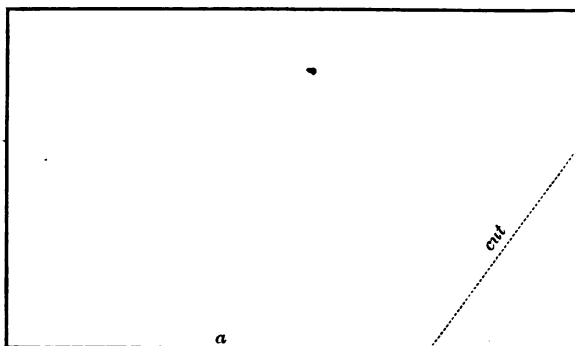
Shine on silver moon.

To encourage pupils in their work, take the books and mark them at the end of every six pages written, giving credits for good effort and good work. You can run through fifty books in a short time, marking each page on a scale from one to six credits to each page. It has a good effect. You can not expect pupils to be enthusiastic in their work without showing enthusiasm yourself. Put the names of those standing "144" at the close of the book, on a roll of honor on the board. Keep the names of those standing six for each page on the board as they pass over the six-page periods. This plan works well in any grade. *Keep up enthusiasm in the work.*

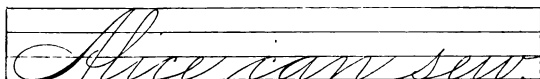
THE SLANT CARD.

Many penmen and teachers make use of the "slant" card in testing the slant of the main or down strokes. Pupils may be supplied with these cards and learn to test the slant themselves. After writing a line, set the side *a* on the base-line, and slide it along to each letter, noting if the slant agrees with the edge of the card cut off where the dotted line appears. With correct relation of the forearm to the line written upon—at right angles—and correct pen-holding, the slant can not be far astray.

THE SLANT CARD.



WORD-SPACING.



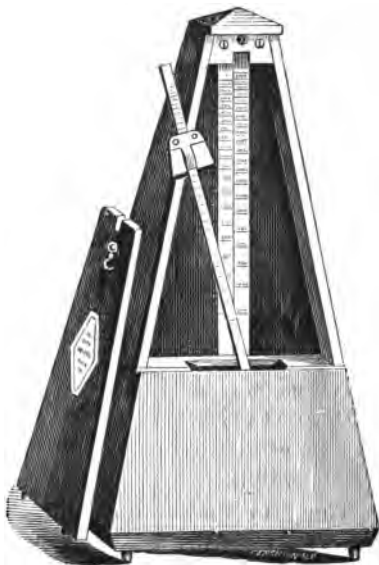
Pupils must be prompted from time to time about the *spacing of words* in phrases and sentences. Let each succeeding word here, as in the phrases in first part of book, begin vertically under the end of the preceding word properly finished. This separates the words enough to enable the eye to catch each word easily. Drop dotted lines down *between the words* after you have written a phrase or sentence on the board, and illustrate this point.

Where the final letter of any preceding word is *o*, *v*, *w*, or *b*, the succeeding word should begin a little under to left, as in "new skates," page 19, Book II, Tracing Course.

THE METRONOME—HOW TO USE IT.

This instrument is of great value in the writing-class, especially in the movement-drills. As these drills should be written quite rapidly, some standard of speed should be followed other than that obtained by counting, which may vary according to the ideas of different teachers.

The metronome, set at 120, is a good rate for ordinary movement exercises for young pupils. This gives time to attend to the formation of the letters, and is too quick to allow of tremulous lines. About the same rate of speed should be kept in the regular books as in the drills. The drills are given to establish a practical rate of speed in the close writing. The capitals should be written at about the same speed as the other letters. There is no reason for *drawing out* these letters with slow movement. In all cases first trace every copy with dry pen several times; then try to *write* about the same speed. With lower classes the metronome may be set at less than 120—say 80, 90—for a time. In muscular movement drills it should be set much higher—at 160, 184, 200, or more. If a higher rate than this is desired, let each *down-stroke* of the pen be made at each stroke of the machine.



This instrument can be bought at any first-class music-store for from three to five dollars.

One instrument may be made to serve in several departments of one school.

TIMED EXERCISES—INDEPENDENT WRITING.

To make perfectly formed letters is not the end of writing. Remember that writing is the art of combining letters. Fluency is to be sought for as well as form. Legibility, rapidity, and fluency are the three requisites in penmanship. Speed and

fluency can not be obtained by constant copying. There must be independent work on the part of the pupil to secure this; and this independent work should be brought into immediate comparison with his copying, that the pupil's real progress may be seen, and his faults in writing noted and criticised. The copy is a model for study and comparison—something to measure his own efforts by. But he should be lifted away from it in order to gain confidence. In the higher grades the pupils should be "timed" frequently, both in the copy-book and on separate slips. A page in the higher numbers should be well written in fifteen minutes. A note or receipt of four lines should be written handsomely in five minutes. Plenty of pupils can write a stanza of "Gray's Elegy" in five minutes. Slips of paper containing ten ruled lines is a good size. Let the writing begin, on third or fourth line, one inch or so from the left edge.

Devote the last part of a page, now and then, to an independent time exercise, thus offering a stimulus to more careful work in following the copy.

The pupil's miscellaneous writing is not going to take the place of practical drill. His penmanship must of necessity be subordinated when he is writing his various school exercises; and this is a practical outcome, for eventually writing will become an unconscious process, like speech.

THE SMALL LETTERS AND ACCOMPANYING MOVEMENT-DRILLS —CLASS-WORK.



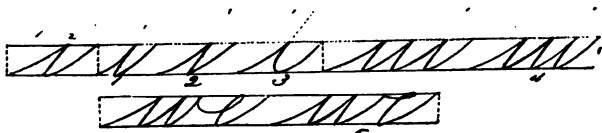
These three letters group naturally, the essential part in each being the *semi-angle* or wave form.

In *i* this semi-angular form is preceded by the right curve touching it at top—likewise in *u* and *w*. In *u* and *w* the semi-angular form occurs twice. Pupils readily recognize *two* forms

or *parts* in these letters. In *w*, the last part is made somewhat narrower than the first, by giving the third up-stroke the slant of the main lines, nearly. By some writers the *first* part of *w* is made narrower than the first part of *u*, and the two parts made about equal in width; by others, the *w* is explained as being the *u* with last part narrowed, the first part being the *same width* in each.

NOTE.—If you teach in a grade where pupils are old enough to use No. 2, Short Course, or Grammar Course (from nine to eleven), you should give movement-drills for the small letters from Appletons' Primary Movement Book, or Book A. A movement-book to accompany the regular numbers is a *most desirable plan* to follow. Both books can be inclosed in *one* blotter-cover. Many good teachers will use Movement Book A or B only, or without the regular book, since either of these books contains both *open* and *close-spaced* work, and both the small and capital letters.

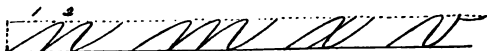
SOME COMMON ERRORS OF FORM-SPACING AND SLANT.



CRITICISMS.—No. 1 shows the common fault of not slanting the up-stroke enough, making it necessary to either follow back on this line or to make the down-stroke vertical or nearly so. The model letter shows how far over the upward curve should go in each of these letters; viz., two spaces. No. 2 shows an angular joining at base; No. 3, too broad a turn. In No. 2 no room was left for a turn, as the straight line was drawn clear down to base-line. Allow a little room for this turn, but not *too much*, as in No. 3. If we dealt in *fractions* in writing, we might say, "Allow one sixth of the straight line for the turn at base." This would hold in all the small letters.

Nos. 1 and 3 show dots out of place. No. 4 shows an *error of spacing*. In the combination *ui*—a very common one, hence always given instead of *iu*—the distance *between* *u* and *i* should be more than the width of the *u* to separate the letters properly; otherwise it may be mistaken for *iu*. The dot over *i* helps to counteract the error of spacing in No. 4, but can not do so fully.

No. 5 shows last part of *w* too broad, and connecting line to *e* not dropped, to allow *e* its proper length of loop. This instance shows the importance of practicing letters *in combination* as soon as possible, writing *words* at the outset. Let a pupil write 300 single *w's*, *o's*, *b's*, or *v's* on a page, leaving the last line horizontal, and he learns to think they are *always* made so. Write *we*, *bee*, *never*, *rose*, and hundreds of other words, and this final line must be *changed*. His *single-letter* practice has not taught him *all* there is to be known about these letters, and has taught a *broken movement* besides.



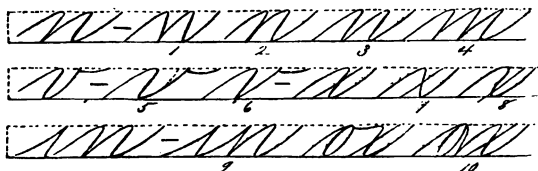
These four letters are based on the semi-angular form, inverted and reversed, made by the over-rolling movement. The *n* presents naturally two parts to the eye, or two waves; the *m* three, *x* and *v* one. The letters separate themselves into their parts naturally at the angles at base. It is a false analysis that cuts these letters in the turns at top or base.

To illustrate *x*, show that it is exactly like the last part of *n* or *m*, crossed upward on connecting slant through center of the main line. Erase first part of *n* and show this. To illustrate *v*, take the last part of *n*, and throw the third line up a little nearer to the main line; add dot and final connecting line. There is nothing difficult about *doing* or *seeing* this. The difficult things are to get *easy pen-holding and movement*.

HOW TO USE THE METRONOME.

In tracing or writing any given exercise, or when writing capitals, set the metronome at 120, or more, and let the class listen to the movement a few seconds to accustom the ear to the speed. Then, stopping the sound a moment, all put pens to paper, and start at the fifth stroke, as you give the order "Ready," letting the tongue of the metronome free at the same time. Pupils must stop to get ink from time to time, but must *keep the time* as the pen returns to the paper.

SOME COMMON ERRORS OF FORM AND COMBINATION.



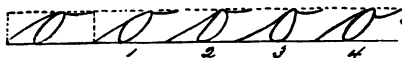
CRITICISMS.—No. 1. Main lines not slanted enough. No. 2. Retracing the down-line with third stroke. No. 3. Turn at base of first part instead of point. No. 4. Main lines unequally spaced, and angle at top. No. 5. Third line of *v* carried off too far. No. 6. Point at base and dot lacking. A *v*, *w*, or *r* without its dot resembles a house without a chimney. No. 7. Main line vertical. No. 8. Main line is a double curve, and the cross too low, running through the turn. Nos. 9 and 10 show what comes from *single-letter* drill. The pupil may write 300 *i*'s or *x*'s on a page. He learns by so doing that *i* and *x* *begin* at base-line and *end* with right curve. He naturally thinks they are *always* made thus, so that when he is asked to write *in*, he carries the last line of *i* right up to top of *n* as in No. 9, making a point. In *x* he thinks it must *begin* at *base-line*, as he has always seen it, and jumps down from the top of *o* in *ox* to get at the proper beginning for his *x*. He has never been told that letters *related* necessitate changes in the beginning and ending lines. *Let pupils write words at the outset.*



These four letters are based mainly on the *elliptical oval*. The *o* is a pure ellipse, with the left curve leading up to the top and a level curve leading away from it to join to some other letter. This is the way to describe it. Strictly speaking, it has but *one* part, or form, for if both connecting lines were taken away it would still stand as *o*. *The idea of an o is an ellipse.* Its width at center is about one third its length. Show pupils that its sides are curved equally; that the left curve runs up to the top like a ladder. Show that the final curve is not *always* the right curve, by writing *on*, *over*, etc., where this

connecting line is a *double curve*. Show, also, that when *e* follows it, this line must dip, to allow *e* to have any loop, as in "roe, canoe." The count is shown in all the lower numbers of each course. Various movement exercises for *o* are given on covers and in the movement-books. Pupils will gain correct ideas of any of these letters long before they can *execute* them. *Movement-drills* should take up a large part of the time in a writing-lesson to gain control of the hand. Smooth lines and correct form will come in due time.

COMMON ERRORS OF FORM.



CRITICISMS.—No. 1 begins well, but the ellipse is spoiled by running back on the left curve, breaking its back. No. 2 shows no curve in up-stroke; none in left side of ellipse; right side too curving. No. 3 begins with wrong curve, and is followed by the egg-oval instead of the narrow, ellipse. No. 4 is all right except the dot; small *o* must close at top, and the connecting line run away quickly, before the ink runs down and makes a dot.

NOTE.—Many teachers compare the *o* to an *egg*. The comparison is hardly correct. An egg is generally smaller at one end than at the other. Of natural forms, the Malaga grape comes nearer, though wider than a small *o* proportionately.

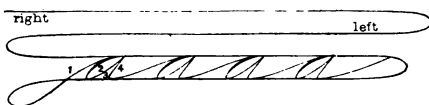
Small *a* consists of the left curve carried well over, a pointed oval, and the direct semi-angular form.

You may show that the left curve must be carried well over to right by writing the *u* on the board, and writing the *a* in it with yellow crayon. The left curve must be carried over to *second point* of *u*, or three spaces. Caution pupils to let this left curve meet the head-line gradually, and not to let it *drop after* touching the head-line. Show that if the left curve is carried over but two spaces the fourth line will not *slant*, and will *run down* on the pointed oval. Show that the second stroke must *return a little* on the first stroke, and draw away

from it *gradually*, to get the pretty "apple-seed" oval. Shade second line lightly, but not *too low* or too high. Beautiful movement-drills for *a* are given on covers and in movement-books.

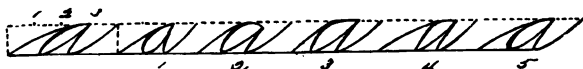
Where pupils are from nine to twelve years old, the following drill is recommended; it develops lateral movement, teaches parallelism of lines, and lightness of touch:

Set the metronome at 120, and trace, then write; then at 140, 160, 180, keeping time to the strokes:



The simpler drills for *a* should precede this exercise, of which several examples are given. Talk about the *form* of *a*, while practicing these drills, just as earnestly as though writing an *a*-copy in the regular number. *Teach movement and form every time you give a lesson.*

COMMON ERRORS OF FORM.



CRITICISMS.—No. 1 shows first line not carried *well over*, throwing the fourth line out of slant. No. 2 shows how pupils drop the first stroke *after* touching the head-line, clipping the letter; they will do this in *d*, *g*, and *q*, if allowed to here. No. 3 shows the left curve running up to head-line too abruptly, making top of *a* coincide with it, and giving the letter the camel's back. No. 4 begins well, but the second stroke leaves the up-stroke too suddenly as it returns, making a break in the back of the letter and throwing the pointed oval out of slant. No. 5 is shaded too low.

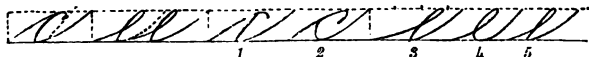
Small c.—This letter is essentially the ellipse with the upper right section omitted. Draw the ellipse of good size on the board and write *c* over it, as shown in chart *b*, page 47, erasing part of the ellipse. To enforce the idea of getting the dot on

main slant, write small *n* lightly on the board, and then take yellow crayon and trace the *left curve* and *upper turn*, stopping short the moment the turn is passed, and retracing, form left side and lower end of the ellipse. By substituting the *double curve* for *left curve*—third line of *n*—you can form a second *c* on the last part of *n*, or *cc* on the *n*. Rub out the two main lines, leaving enough of each to show slant of the dot. You can say to the class, "Small *c* begins like small *n*, the dot pointing down on *main slant*, just as though you were going *clear* down with the second line of *n*." At the count "Two" the dot is *made and retraced*, so that the pen is ready to descend at the count "Three." A little practice on a group of *c*'s by any one will show this to be the *natural* movement of the hand. Pupils readily acquire this way of doing it. To count "One, two, three, four," would be stilted. Let pupils often count this letter thus: "One, dot, three," suiting the word to the part made. This plan works well.

Look out for *straight backs*, dots off the slant, no dots at all, too long dots, first stroke retraced too far, as common errors in this letter.

Small e.—Draw the ellipse, and show that *e* has a curved back, as in *c*. The slant of the up-stroke lessens or takes on *main slant* two thirds the way up. Loop about two thirds of a space. In going from one *e* to another, swing low, then up, to give room enough between the two letters. The same in going from *c* to *e*. (See illustration.)

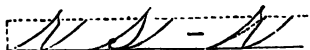
COMMON ERRORS OF FORM AND SLANT.



CRITICISMS.—The faults in 1 and 2 are obvious. No. 4 shows loop-crossing too low, and sagging turn. No. 3, no change in slant of up-stroke; aims at *dot 3* all the way up. No. 5 has no bend in down-stroke; is based on the *i*, and not on the ellipse.

Show pupils that, although *c* ends with right curve, when other letters

are related to it, this curve *changes*. In going from *c* to *a* we must have a double curve. What is true of *c* is true of other letters. This shows that letters must be learned as seen *when joined to other letters*.

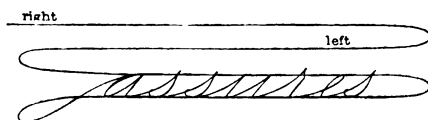


These two letters usually give pupils some trouble.

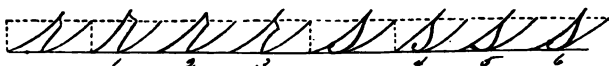
The *r* is based on small *i*. To illustrate it, write small *i* on the board; then, with yellow crayon, run up on the right curve half-way; at this point diverge, carrying the line up a little above head-line on *decreased slant*, retrace a little for dot, and descend vertically with slight double curve joining to the straight line just below head-line, finishing like *i*. Pupils are apt to give the up-stroke too little slant, throwing the vertical line or neck sidewise to the right. The dot and neck are made at the count "Two." There is a little knack in this that pupils soon acquire—as in counting for *c*.

Small s begins like *r*, and has decreasing slant in first stroke which joins angularly with the double curve. At top, let this double curve bend slightly to *left* toward first line, to give the letter a sharp appearance; then gradually swell outward, swinging under and forming the lower end of the ellipse. After the turn is passed, rise slightly to touch the up-stroke; a slight pressure of first finger makes the dot on main slant; retrace the turn lightly, ending with right curve. Pupils are apt to *retrace* first line as in *r*; also to give to the upper part of right side too much left curve before giving the outward swell, which makes the letter "hollow-backed," and to throw the dot *side-wise*. At the count "Two," carry the pen clear down round the turn to the up-stroke, then say "Dot" as the dot is made by slight downward movement.

The exercise shown at head of page 64 is a good one for a movement-drill. Simpler ones preceding this are shown in the Movement Numbers. Count for this: "Right," "left," "right," "left"; "1, 2, 3, 4"; "1, 2, dot"; "1, 2, dot," etc.



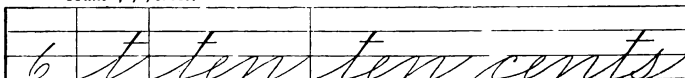
COMMON ERRORS OF FORM—SLANT.



CRITICISMS.—Teacher says: "As I passed down the aisle I saw several pupils making *r* like No. 1" (illustrating it on the board). "Who can tell why it is wrong, and how to correct it?" John: "The *neck* is not vertical; the up-stroke should have slanted more, allowing the neck to drop vertically; the neck is all above head-line, when it should be half above, half below; it joins the main line in a point also." "Very good," says the teacher. "Now look out and slant the up-stroke more.—Who can criticise Nos. 2 and 3?" Susie: "No. 2 did not retrace, and has no dot; and No. 3 retraced too much, making a big dot; and the main line is bent." "Who can find fault with Nos. 4 and 5 of the *s*'s?" Willie: "No. 4 has no curve in the up-stroke; retraces at top, and little dot is off the line. No. 5 has a hollow back, caused by making the left curve run down too far before changing to right curve. The dot is made sidewise also." "Very good.—What about No. 6?" Mary: "I think it very good, except that the final line is *straight*, and clings too near to the lower side of the letter."

The above talk would be developed as these letters were taken up and written. Similar talks would occur as each letter or group came up in passing through any given book, especially the lower numbers.

Count 1, 2, 1, cross.



SPREAD THE NIBS OF THE PEN AT TOP OF *t*; PRESS LIGHTLY.

The "stem" letters are *t*, *d*, *p*, *q*. The *t* is simply small *i*, with main line extended upward one space and crossed. Start with right curve on connecting slant, and at head-line change or take on main slant; spread the nibs of pen gently *before*

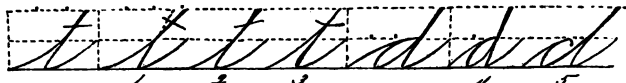
starting downward, and gradually let them close before the turn is reached. Retrace the up-stroke down to head-line. These directions apply equally to *d*, except first two strokes of *d*.

Small d.—Begin as in small *a*; carry first line well over to the right, and finish as in *t*. No shade in the pointed oval, as in *a*, the slight shade in the stem being sufficient.

Show pupils that, by erasing the first two lines of *d*, a *t* remains; cutting off the stem of *d*, an *a* is left. Little time, comparatively, is needed to acquire a knowledge of the *form* of any letter. The *real work* is to acquire *free movement* of the hand and forearm. Practice the drills shown here freely (page 66), with metronome if possible. Determine to have *correct pen-holding* from the start.

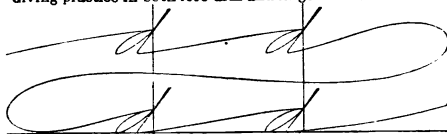
The movement-drills should be written at a good rate of speed, increasing as the work proceeds. Set the metronome at 90, then 110, then 120, and higher.

COMMON ERRORS OF FORM—SLANT.

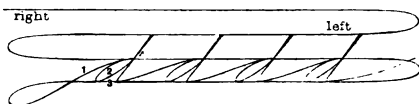


CRITICISMS.—Teacher finds pupils making all these errors. She reproduces No. 1 on the board, and asks for criticisms. “Which line is at fault for the bad slant?” *Answer*: “The first line; it did not change to *main slant* at head-line. If the line is retraced to head-line the letter will have an *elbow*. No. 3 is shaded too near base; should have square top.” No. 4 is reproduced. “Which line is responsible for the bad slant of stem?” *Answer*: “The first line; it was not carried *well over*, and to close the *d* the third line had to go up nearly vertical, making the stem the same slant.” First part looks like an *o*, and not like an *a*, because first line was not carried over enough.” No. 5 is reproduced. “What fault do you find here?” *Answer*: “The first line *drops* after touching head-line, like small *c*, and the second up-stroke slants too much. The whole looks more like *ct* than *d*.” No. 2 shows a spotty shading very common to these two letters; cross not level in any of them. If no metronome is used, count for the first exercise: “Slide, 1, 2, 3—slide, 1, 2, 3—slide, left.” Each stroke, long or short, must be made at the count or tick of the metronome.

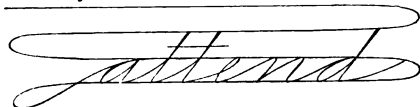
Giving practice in both fore-arm and finger movements.



Shade the stem of *d* only; the *a* part should be made light.



Try to write this exercise without raising the pen.
Try to make three equal spaces to write in.



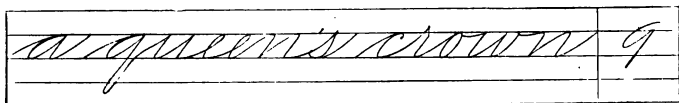
Small p consists of right curve, stem, and combined semi-angle, or last part of *n*, *m*.

The *introductory* line does not slant quite as much as in *t*, for the first space upward, as the stem must be kept clear of this from the very top; while in *t* the right curve joins stem tangentially at center.

Shade gently from base-line to lower end, where the pen is raised, *before the nibs close together*, to give a clean-cut ending. Replace pen at base-line, and add the last part of small *n*.

NOTE.—The word “up,” written in groups an inch apart, is a good movement-drill. As skill in handling the pen is acquired, let the pupils circle around each group with a light hair-line, “waltzing” on the third and fourth finger-nails; the finger-tips making the same invisible form on the paper that is left above by the ink. This “waltzing” movement is a good introduction to the muscular movement. Small *d*, or the word *do*, can be similarly treated. Exercises 14 and 18 (cover of Grammar Course), and Exercises 7, 8, 13 (cover of Short Course), are excellent for practice in acquiring the muscular movement.

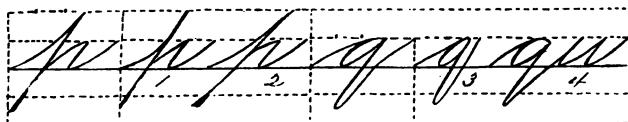
Ask pupils what kind of line runs from *p* to *o*, *o* to *n*, *n* to *d*, in "pond," and why these lines are not *right curves*, as they are when these letters stand alone.



Small q consists of left curve-pointed oval and stem fold. The directions for making small *a* apply to *q*. Let the turn at bottom of the fold be narrow, and the long up-stroke carried up parallel to the stem until base-line is reached, when it must swing to right on increased slant, to adapt itself to the small *u*, which always follows *q* in a word.

Suitable exercises in movement for *q* are given in the movement-books. Circling around *qu* in groups an inch apart is good practice.

ERRORS OF FORM, SLANT, AND SHADE.



CRITICISMS.—"Why does the stem in No. 1 blend with the up-stroke?"

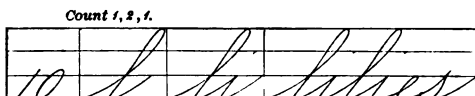
Answer: "Because the up-stroke bends and slants as in *t*. It is just right for *t*." "Is the shade graduated well in this letter?" "No, it is shaded all the way down." "What other fault do you notice?" "The semi-angle is pointed at top."

No. 2 shows the up-stroke and stem both slanted too much, and the semi-angle not joining stem at base-line. The shade not graduated, but bunched, and begun too low.

In second *q* the first line is straight, not carried well over, so that the stem can not slant, unless it runs down on right side of pointed oval, which will choke the letter. Last line not swung to right at base-line; parallel all the way up.

Third *q* has first line bent down, after touching head-line; pointed oval too broad; up-stroke not parallel to stem; and the *u* running back on this line. The angles must be kept open to top, as in last angle of *u*.

UPPER LOOPS.



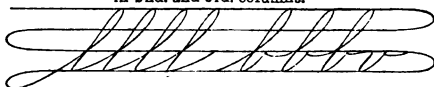
Loop-letters play an important part in the writing scheme, constituting one third of the alphabet. Excepting *f*, they are all three spaces in length.

Small l.—The idea of small *l* is small *i* with a loop above it (see chart of small letters). The key to good upper loops is, “*Up with a curve, down with a straight line.*” This states the rule broadly. There is a slight swell in left side of the *loop*, blending into the straight line just above head-line. Pupils are inclined to *reverse* this rule, and go up with a *straight line* and down with a *curve*, making bow-backed loops. *A point to be watched is to change the slant of up-stroke at head-line*—as in *t*—that the *loop* may be on *main slant*, or in line with the main line of *i*, the base of the letter. Cover up the loop or erase it, and show this small *i*. Care must be taken to cross the loops at head-line. In second space—*li*—what would be left if loop of *l* be cut off? In *lilies* how many *i*’s would there be if both loops be cut off?

Small b finishes like *v*, being about one half as wide as the *l*, from loop-crossing to dot. In going from *b* to *l*, let the horizontal curve sag more than in *b* standing alone, or in *bi*, *bu*, to give *l* sufficient loop. In going from *b* to *e*, sag one half space for same reason.

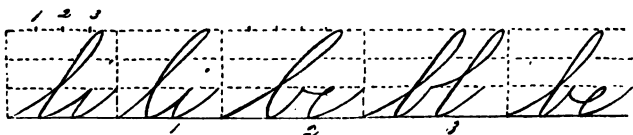
“What kind of line runs from *l* to *o* in ‘bloom’?” (See Tracing Book, No. 1, page 11.) “Double curve.” “Why not have it a right curve, as in *l*, in *bl*?” “The *o* would blend into it and spoil the letter.”

Carry the loops up to the light line above the head-line
in 2nd. and 3rd. columns.



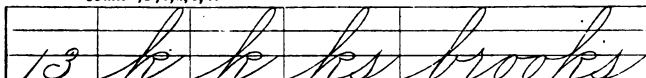
Practice this movement-drill fifteen minutes, frequently, and *always* before writing in the regular book—the forearm movement for long strokes, rapid finger-movement for loops. In *extended letters* the fingers must assist in shaping the letters. (These loop-movements are taken from Appletons' Primary Movement Book.) They are such exercises as should be given to pupils in the fifth and sixth primary grades, and higher.

COMMON ERRORS OF FORM AND SLANT.



CRITICISMS.—No. 1 “goes up with a straight line, down with a curve,” reversing the rule. The down-stroke of *i* retraces final right curve of *l*; dot too low in *i*. No. 2 forgets to change slant of up-stroke at head-line, besides being straight all the way. These bow-backed loops give *full* oval turns at base, instead of narrow, half-oval turns. The connecting line to *e* does not sag to give *e* its loop. No. 3 shows no dot in *b*, and connecting line not dropped, thus shortening the loop of the following *l*.

Count 1, 2, 3, 4, 5, 1.



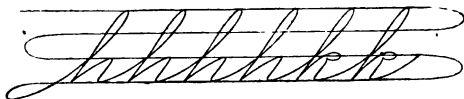
Small h and k.—The long down-stroke must descend to base-line, and make angular joining with the left curve, or second up-stroke. Write small *n* on the board, and make the first part of *h* over it, letting the loop run down and blend into the first down-stroke of *n*. This shows the last part of *h* and *n* to be similar.

In *k*, let the third stroke hug the down-stroke closer than in *h*, bend over to right at head-line, and form a small oval-shaped loop, partly above, partly below, head-line.

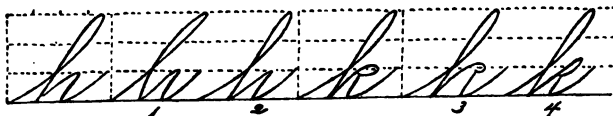
Show that this little loop has the larger end of the oval toward the right. Let its lower side swing well under to left, to make the *k* narrow between its main lines. It is narrower there than *h*. This point must be attended to in order to get a graceful letter.

Do not forget the rule given for *l*: "Up with a curve, down with straight line." A slight shade in *second* down-stroke puts sunshine into these letters.

Notice that the finish of *k* and small *r* and *s* are equal in height. In going from *b* to *r* in "brooks," let the line sag to make *r* narrow. In going from *k* to *s*, slant the line more than in *k* alone.



The accompanying movement-drill helps the drawing and writing. The hand must be held lightly, as in drawing, to get light lines in which to put these letters. Words may be given containing loops—"bubbles," "knuckles," "thicket," etc. This gives practice in close-spaced work in connection with movement.



CRITICISMS.—No. 1. The old story, "Up with a straight line, down with a bow-back." Two turns at base. No. 2 shows no left curve in third stroke, making an angle at top of the semi-angular part. Looks almost like *li*. No. 3.—Failure to swing lower side of the small loop well under caused this great width and ill shape. The rest of the letter is good. No. 4.—Third stroke straight, does not "hug the down-stroke," causing

the little loop to somewhat resemble small *a*. Attend to the minor parts, or the larger parts suffer.

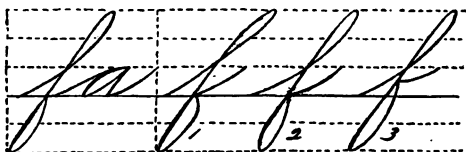
Small f.—The idea of *f* is *small l*, with stem-fold below it. Cover the stem-fold or erase it, and a small *l* remains. "Up with right curve, down with straight line," applies forcibly to the manner of making a good *f*, as there is as much *straight line* in *f* as in *p*. While this rule is only approximately correct, it helps to get a good idea of all upper-loop letters. Penmen recognize a slight curvature in left side of upper loops, blending into the straight line below. Pupils may be shown that as the pen swings to left at top of all these loops, it naturally makes a slight curve to left of an imaginary straight line, and blends into this imaginary straight line at head-line, or a little above. It is a "whip-lash" curve that begins these loops, and a "whip-stock" for down-stroke. In rapid writing the delicate curves can not be taken into account, and only a slow, drawing style can catch them. For pupils, it is better to get them approximately correct with rapid movement. Writing "of," linked in groups one inch apart, is a good drill for the combined forearm and finger movements. (See Appletons' Primary Movement Book.) In making the fold or lower loop, be sure not to turn *too soon*, as the pen approaches the end of the loop. Most penmen close the fold at *base-line*, as this gives the final line the normal slant for the following letter, to which this line partly belongs. (See combinations given.) A slight shade in the stem below base-line adds "sunshine" to this letter, as to any other. This statement is paradoxical, but the shading puts brightness and life into writing.

"What kind of line runs from *l* to *a* in "flake"? "A compound curve." "Why not a right curve, as seen in *fl*, but carried out more slanting?" "That would flatten the side of the pointed oval."

A compound or double curve from *l* is required, to conform to the left side of *a*, *d*, or *g*.

Narrow the stem-fold in going up, after rising one space.

Commence *f* a little to right of vertical line, to allow lower loop to go to the corner. If the upper loop be slanted right, aim for the *lower corner*, and the slant is assured.

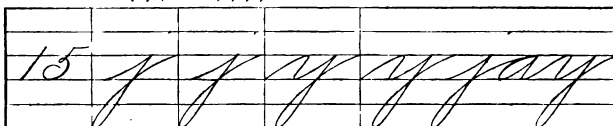


CRITICISMS.—No. 1 begins with straight line; of course, followed by a crooked back. The stem is good, but the fold does not narrow from center to base-line. Nos. 2 and 3 begin well, but are spoiled by the lower parts, No. 2 being turned too soon. No. 3, shaded too low, right in the bend—both common faults—and the fold closed too high.

What kind of line from *f* to *a*—and why?

LOWER LOOPS.

Count 1, 2, 1, dot—1, 2, 3, 4, 1.



The parts of small *j* are right curve, lower loop, and dot; of small *y*, combined semi-angle and lower loop. Write *mj* on the board, erase first two waves, and *y* remains. Pupils see by this that *last* part of *n* or *m* is *first* part of *y*. Take a large slate; write a handsome *y*, and show to the class; turn the slate from left to right, and they see an *h*. This pleases the children, and helps them to see that *y* and *h* are one and the same letter in *form*. In going from *j* to *a* the left curve must be carried over two spaces from point of *j*.

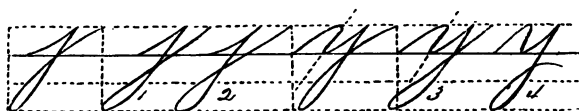
In these letters, pupils are apt to “go down with a curve, up with straight line.” The reverse of this is approximately the true method. Just below base-line, except in *z*, there is a slight swell to the right of an imaginary straight line, giving

fullness to the loop. This swell to *right* is the same swell to *left* seen in the upper loops. In slow, measured writing, engrossing, etc.—these delicate curves are recognized. It is proper to show pupils these points; let them get the curve, if possible, but do not sacrifice the *writing-movement* to do it; it leads to a *drawing* movement.

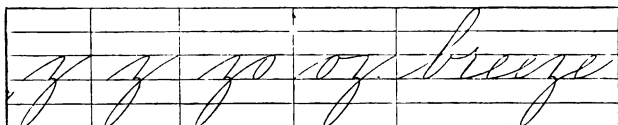
Begin *j* a little to right of vertical ruling, as in *f*, and for same reason. In *y*, show that a dotted line on main slant drawn through first down-stroke and extended downward should not touch the loop.

Shade no lower loop, except *f*. The “sunshine” comes in the first part of *y*, *g*, *z*; *j* has none, the others but little.

Suitable movement-drills are given for all the lower loops, both in Movement Numbers and on covers of regular Numbers.



CRITICISMS.—No. 1. No curvature in either up-stroke; down-stroke bent under. No. 2 shows the down-stroke retracing the upward curve; loop-crossing below base-line; loop not widest at the center. No. 3 begins well, but the “down with a curve” fault spoils it; it does not stand the dotted-line test. No. 4. The first stroke not being carried well over makes the first main line stand nearly upright; loop shaded, and final curve not carried to head-line where small letters should end. It is a lazy-looking letter.



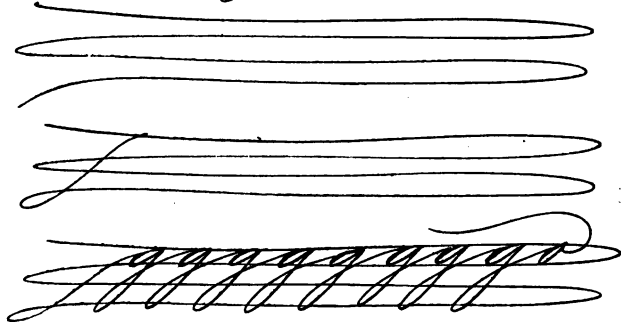
The parts of *g* are left curve, pointed oval, and lower loop. The parts of *z* are the inverse semi-angle, shoulder, and modified loop. Young pupils readily see that small *g* begins like small *a*; also that small *z*, standing alone, begins like small *n*.

You can write *n* on the board, however, and show how to adjust the little shoulder to the first part of *n*, having erased the last part: that it must be a slight curve, bending round into the modified loop. This loop is curved equally on each side.

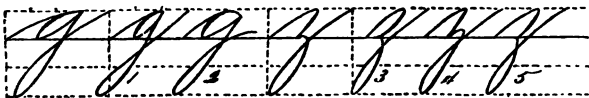
What kind of line runs from *g* to *h*, and why? Does small *z* always begin at base-line? What kind of line runs from *z* to *e* in "breeze"? Suitable movement-drills for *g* and *z* are given.

The accompanying exercise is one of the best to accustom the pupils to *keep the pen moving* when writing close-spaced

Specimen of Class Work, metronome-120.



work. Teachers should practice it, and put it on the board for pupils to drill upon. A good preliminary drill is shown on page 21 of this book—the "rug"—after which the letters may be woven into the staff. The true test of movement is to *keep the hand in motion in close-spaced writing*. This is the *end* aimed at in the open-spaced work. Pupils will write the latter very fluently, and fail in the former. In close-spaced work there is a chance to raise the pen in going from letter to letter. In open-spaced work, where letters are an inch or more apart, there is no such chance. The open-spaced work, or movement-drills, should be practiced so *thoroughly* that the hand *keeps in motion* from force of habit when writing letters *close together*.



CRITICISMS.—No. 1 begins as small *o* begins, first line carried over two spaces only; an ellipse is seen, instead of the pointed oval of *a*, *d*, *g*, which is nearly straight on the right side. This ellipse, being curved, will not allow the loop-stem to pass down without retracing its side. Loop bent under, and up-stroke a straight line; loop too short. No. 2 looks lazy and drooping. First line falls from head-line, blunting the pointed oval. Last line too weak to travel up to head-line; loop less than two spaces. No. 3 shows first part resembling a blunted small *s*, instead of first part of a perfect *n*. No. 4 has a clumsy, high shoulder, very commonly made by pupils. No. 5 has no shoulder at all. This little shoulder must be just enough above base-line to allow pen-point to be put between it and base-line.

CAPITAL LETTERS.

PREPARATORY MOVEMENT-DRILLS FOR CAPITALS.

TEACHERS should give frequent movement-drills adapted to the capital to be written previous to taking up the regular copy. Movement exercises react upon the regular work, making more fluent writing in or outside the books.

For *A*, *N*, *M*, *T*, *F*, the following exercise, found in the Primary Movement Book should be given. Set the metronome

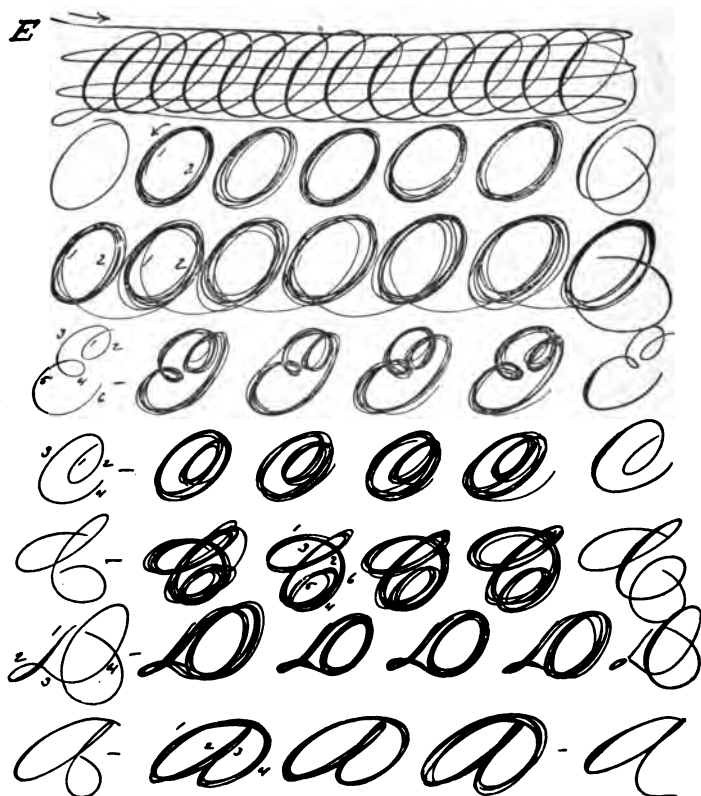


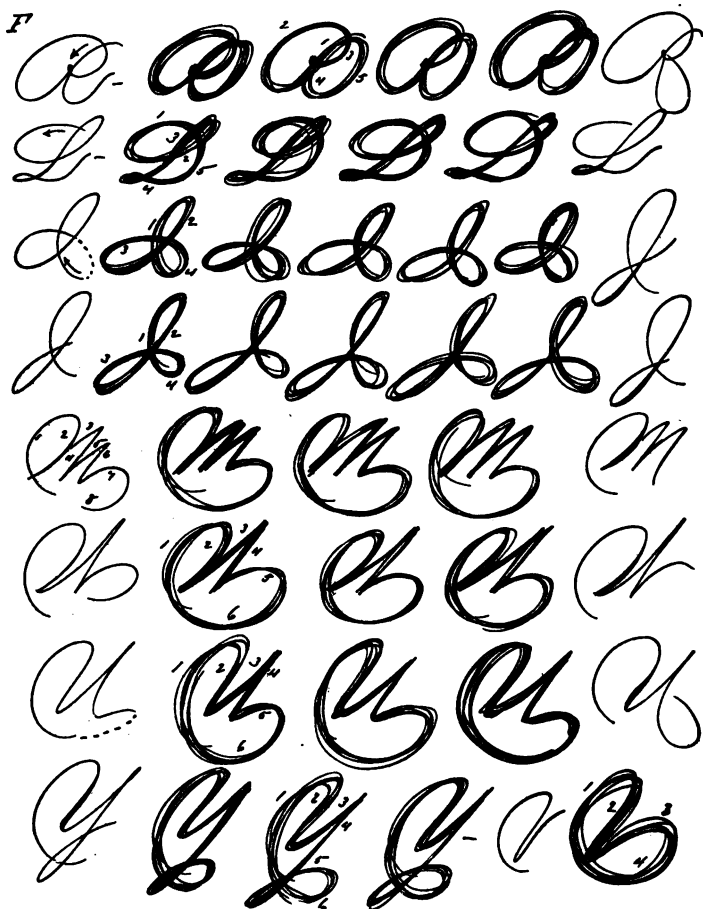
at 184, and trace lightly the forms with dry pens. Write them lightly at same speed, counting "One, two," if no metronome is used. For higher primary grades a quick finger-movement may be used; for grammar grades, the *muscular movement*, in which there is no finger action, the hand being propelled back and forth laterally from the bed of muscles below the elbow.

For *P*, *B*, *R*, the first exercise, Chart F, is well adapted to limber the muscles and teach the form at same time. Set the metronome at 140 for this at first, increasing the speed later.

For *L* and *S* a suitable movement exercise is found in the Movement Numbers and on Chart F. Let the form be written very lightly thirty to forty times, as seen on Chart F, before taking up the letters in the book.

SPECIMEN OF PUPILS' WORK.



CAPITALS, AND ACCOMPANYING MOVEMENT-DRILLS—CLASS-
WORK.

The capital letters in the Tracing Course are shown in groups, being the natural division of the alphabet. Points of similarity are thus brought out, and errors of formation

common to all the letters in a given group can be explained readily.



Let us begin with the first group, *A, N, M*. Before setting the pupils to writing this group, or any group that follows, give a thorough talk and drill on the letters at the board. Fifteen minutes thus spent will tell in the book.

Selecting a space at the blackboard where all can see to good advantage, take white crayon and draw twelve horizontal lines in as many seconds, two inches apart, three to four feet long. Make every *fourth line* brighter than the rest, and explain that this bright line is the *base-line*, the same as in the book. These lines may be *ruled*, if desired. I always draw them free-hand, rapidly. A little practice will soon enable one to draw them straight and parallel. Draw a vertical line at left, cutting the ends of the horizontal lines; draw a second vertical, and write "18," explaining the figures, showing that they are in the *middle* of the figure-column. At a distance of about five spaces from the second angle at top begin and write the *A*; five spaces from top of *A* begin the *N*, and then the *M*, and the word "*Alice*," making one half the model at top of page. As you write these letters, explain that the leading part is the capital stem, as seen in *A, N, M* only. Show that this stem begins with a *slightly curved* left curve, and continues down to the *head-line* before it changes to or blends into the right curve. *This upper part of stem must slant well, to give the base oval good shape and allow it to rest lightly on the base-line.* This is true of all the letters containing this capital stem. Pupils are apt to continue the left curve downward *too far* before *swinging to left* and passing into the oval. Next, place points on the fifth line, vertically under the *tops* of the capitals already written, and write a second group; now take chrome or orange

crayon, and, letting the class give the order "Ready," place the chalk at top of first *A*, first group. At the pupils' order "Trace," trace the three capitals, counting as shown for each letter. Trace each letter in the group three or four times. Next, call a pupil to the board—there are always plenty of volunteers—and let him trace the second group already written, the pupils giving the order "Ready," "Trace." Let it be traced several times. This familiarizes the pupils with the *form*, and shows the mode of procedure for them to follow with pens when tracing. Now, place points or short left curves on ninth line vertically under the *tops* of capitals in first two groups, and let another pupil write the third group, just as they have to write in the blank spaces in the book. Now, look out for the *slant* of the first half of the stem. Have him swing the right curve under to left as the head-line is reached, and swing it well to left to secure the egg-shape, as the upper side of oval is brought nearly over to the down-stroke. Take hold of his hand and guide it round, he holding the crayon, you doing the shaping, slant, etc. Let pupils point out errors. Call more pupils, and let this third group be written, criticised, and erased a half-dozen times, by which time they will have a good idea of these letters.

All this may have consumed fifteen minutes' time. It has been profitably used. The pupils will now work understandingly in their books. With dry pens the pupils trace the copy, all counting, the teacher giving the orders, "Ready," "Trace." Require promptness in getting ready. Let the entire group and word be traced three or four times; then, taking ink enough to fill the eye of the pen, trace the group and word, all counting as before. When third line of writing is reached, the pupils find only a *part* of the letters made; they trace the beginnings and develop the rest themselves. These partially developed letters and starting-points are a feature of Appletons' Tracing Course, and are very helpful to beginners.

Counting may be dispensed with in the blank spaces, if

desired. It is best to continue the counting, more or less, to keep the class together. The plan here described is pursued as each group of capitals is taken up, the pupils finishing the page by writing name, address, and date at the bottom.

NOTE.—In the Short Course and Grammar Course the same plan is pursued—reproducing the ruling of the particular book used—and showing half a page, at least, of the copy. In these courses the capitals are shown in words of gradually increasing length, and in phrases and sentences. Whether you use Tracing Numbers or not, the tracing on the board with the yellow chalk helps to bring out the form and interest the pupils. They always admire colored lines, and are apt to pay closer attention to what you do. Do not fail to have pupils come to the board at each lesson, to write and trace. Frequently draw horizontal lines, giving room for four pupils to write on the board, in concert, a given capital or word, and let the scholars at the desks “vote” for the best specimen. Call out four boys, then four girls, and “vote” as to which set has done the better work. Anything to arouse enthusiasm and interest in the work. The above plans always prove very effective. At the conclusion of the board-work, the book is taken up and written carefully.

Where the non-tracing numbers are used, a movement-drill in Book A or B on any given capital should precede the regular book-work. Tracing the models in the non-tracing numbers before writing should be kept up at every lesson, going over the head-line several times with dry pens.

The diagram below shows the most common faults found in pupils' first attempts at making the capital stem. More could be given. Notice the slant of No. 1, and the pinched oval resulting from it. No. 2, showing the left curve carried *too low*



before the change to right curve was made, causing the oval to drag on the base-line, and making the letter too narrow at base—a very common fault. No. 3, showing a clipped oval, or oval not swung enough to left, triangular in shape. No. 4, showing too much curvature, making the letter too wide at top, and an

ill-balanced oval. In the correct stem at left notice the point of contact of the oval with base-line. Compare with No. 2 to see how much to left of beginning point it is, correcting it. In forms 1, 2, 3, the dotted lines show correct slant of the stem. The long diameter of the oval points to the center of the stem.

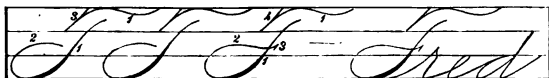
COMMON ERRORS OF FORM AND SLANT.



CRITICISMS.—No. 1 begins with the right curve, which is the *wrong* curve here. It is the stem of capital *I*, though not slanted enough. Being curved the wrong way for *A*, *N*, *M*, the second line retraces it, closing the letter at top. Angle at base instead of narrow turn. Oval finish in capital stem is very good.

No. 2 slants well, but the coiled finish spoils the stem. Shade is in middle of stem; should be in lowest space, or on right side of oval. Last left curve carried off too far, and not closing gracefully.

"What spoils No. 3?" asks the teacher. "The third line," is the reply. "It is a right curve, making second space too wide, and compels the making of fourth line straight." This shows how *one* bad line will throw an entire letter out of harmony. The first two parts are very good. Keep the mind's eye on each line, to get good letters. No. 3 ends with right curve, as when followed by *i*, *u*. No. 4 finishes with double curve, as when followed by *o*, *a*.

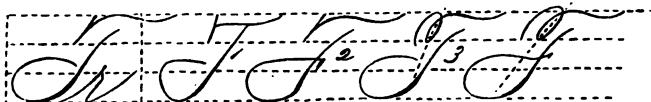


We now come to the second group of the alphabet—the twin-letters. Go through the same process at the blackboard that is given for the *A*, *N*, *M*, showing the ruling, writing the group and the accompanying word, "Fred." Trace with orange or chrome crayon, calling pupils to write and criticise, as before. Show that the stem is clipped one half space at top, and ask why it is done. Why are the beginning points lower than for *A*, *N*, *M*?

The style of "cap" shown here for *T* and *F* is the simplest that can be made, and adapted to the lower grades. In the Short and Grammar Courses the cap is made with the introductory loop—a more elegant style, but more difficult.

NOTE.—The "stump" stem and flying cap are not conducive to legibility, giving the writing a "stringy" look, and breaking up the unity of *T* and *F*. These stump stems have no place in the school-room.

Show that the first line of the cap is on main slant, and that the double curve joins it, or, rather, leaves it tangentially at center, rises to head-line and then drops a trifle, ending at head-line. "Up over a little hill, down into a slight valley," describes the movement here nicely, and also where the oval for *F* runs across the stem. The errors most common to *T* and *F* are shown below—making the down-stroke a *straight line*, clipping the oval, as in No. 1. First line of cap on wrong slant, double curve touching the stem, and leaving the first stroke of cap at right angles; the finishing line of *F* too heavy, and oval flat on upper side, as No. 2. The error of carrying the



left curve of capital stem *too low* before swinging into the right side of oval is seen again in the *F*. Loop in cap (No. 3) not on main slant, or in harmony with capital stem.

We next take up the trio of stem-ovals, *P*, *B*, *R*. Before putting the twelve lines of ruling on the board for the black-board-drill and talk, strike a large ellipse, 6 × 12 inches, lightly on the board, on the writing slant, and say to the class, "Now see how I convert this ellipse into a *P*, *B*, or *R*." Beginning a little to right of the top of the ellipse, add the *P*-stem, blending it into the base of the ellipse to left of point of contact with base-line. (See Chart of Capitals, page 45.) Then, starting

at the intersecting point at top, add the lobe, letting it cross stem at center. Make a slight loop and add the second lobe, letting it drop a little below base-line, then rising to height of small loop, and *B* is developed. Draw another ellipse and develop *R*, showing that all these letters are elliptical in form, and must never be flattened at sides or top and base.

POINTS.—Holding the left curve till head-line is reached, and giving it pronounced curvature and slant. Keeping the *fullness* of the letters as the upward left curve winds up over the stem. Making lobes narrow and without shade. Inclining the connecting loop upward a little, or at right angles to the stem, making it elliptical and not circular in form. Making the last downward stroke of *R* on decreased slant.

COMMON ERRORS OF FORM.



HOW TO CRITICISE FAULTS OF FORM.—It is not enough to know that the letters are faulty in shape. The *cause* of the errors of formation must be sought out and the remedy for its removal applied. For example: What is the matter with the second letter here, No. 1? *Answer*: The left curve is carried *too low* before merging or swinging into the right curve, causing an angle or "elbow" in the stem. The upward curve is slanted more than the stem, pinching the top of the letter. No. 2 shows the left curve of the stem changed into the right curve *too soon*, giving a weak or dejected look to the letter. It needs a tonic. The lobe is too wide; the point of contact with top-line is to the *right* of the *beginning of the stem* instead of at the *left*, as it must be, and as is shown in the correct model at the left. Lobe shaded; should always be light. In *B*, the stem is not so bad, but the body part or elliptical part is too narrow, lacking fullness and development. The connecting loop is inclined downward to left; the finishing lobe not carried high enough. This finishing lobe in *B* is a small ellipse. In *R*, the stem has no curvature. *Curves* are beautiful; they are the *life* of the letters, especially the capitals. The connecting loop not tied about the stem, and is circular in form. Last down-stroke on same slant as the stem; should have less slant.

Next come *L* and *S*, which are almost as much alike as *T* and *F*. The *stem* in these letters has *more curvature* than in any others of the fifteen stem capitals. (See Chart of Stems, page 45.)

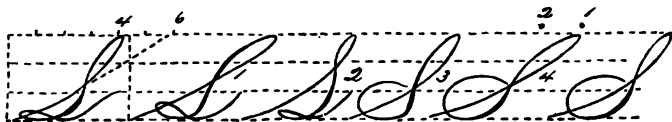
Put the ruling on the board, and give a thorough talk about these letters. You can do more at the board in fifteen minutes, in discussing the points about any given group of letters, calling pupils to the board to write, tracing your work with yellow crayon, showing the slant and spacing, than can be done in *hours* of individual teaching from desk to desk.

Notice the slant of the *up-stroke*, which must show good curvature in these two letters. The line *starts* on connecting slant, but at the height of one space *changes* to main slant, to give the loop its proper position and curvature. Hold to the left curve in coming down, and *well curved, till head-line is reached*, then swing sharply under to left with a decided right curve. This is the *key* to these two letters. Make a slender foot-loop in *L*, drop to base-line, and finish with right curve or double curve, as occasion requires. When standing alone this letter may end with either curve. It must end with *right curve* when followed by *i, u, e*, etc. It must end with *double curve* when followed by *o, a, y*. Examples are shown for both endings, or joinings to the following letter.

In your ruling for blackboard exercise previous to going into the book, put six points on the *top-line* one space apart, and run up toward sixth point till head-line is reached, then toward the fourth, as you write the capitals, letting the class see how it is done, as they do the same thing in the book. These points do not appear in the Short Course Books, but teachers can make use of them there if they wish, when putting the board-work before the class. Make six points on top-line, and show that you aim at No. 6 till you get to head-line, then gradually swing toward No. 4. To the little ones you may liken the points to birds on a telegraph-wire, saying, "I will aim at the *sixth bird* at first"; then conclude that bird No. 4 is the one to get.

POINTS.—Getting the *peculiar slant* of the up-stroke. Giving the down-stroke *decided curvature* in both the left and right curves, which constitute the *stem* in all these “stem capitals.” Shading *lightly* in the *lower* or right curve and consequently *below* the point of loop-crossing. Slender foot-loop in *L* without turning it upward too much. If *L* is well understood, the *S* will give little trouble.

COMMON ERRORS OF FORM.



CRITICISMS.—What is the matter with No. 1? *Answer* : The up-stroke has no curvature, nor change of slant, throwing the loop out of position, giving one side of it no curvature. Left curve continued down *too low*, before swinging under to left; foot-loop clumsy.

No. 2 started out nicely; the up-stroke is about right, but the down-stroke changed to right curve *too early*, making the loop-crossing too high; foot-loop too far to right, in consequence.

No. 3 *started off* well, but too much left curve before swinging under to left stranded this letter. The loop-crossing too low, making the letter appear top-heavy.

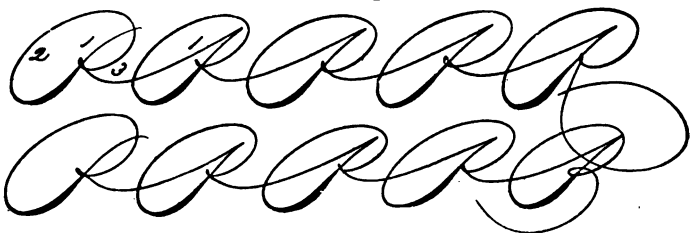
No. 4 starts off pretty well, but the right curve forgets to aim at dot 2 (dot 4 in the *L*) when it gets up about to head-line. It keeps right on toward dot 1, and throws the loop out of main slant in consequence. No. 4, lower half of stem, does pretty well to *redeem* the letter, but does not quite succeed. The oval rests lightly on base-line, is shaded in the right place, and upper side is carried well over with a good curve. Nos. 1 and 3 are shaded too high. All this goes to show that, although we begin a letter well, the finishing part may spoil it; and if the letter is badly begun, a good finish can not make it handsome and perfect. *All the parts must be correctly made and related. Study the parts as seen in the whole.*

For *G*, *H*, *K*, and *S*, the best movement-drill is to link these letters into groups of three to eight in a group, without raising the pen, as the following groups were written, except in *H* and *K*. The best movement is the muscular, although it

may be done fairly well with the combined forearm and finger movement by young pupils. Pupils who have been drilled in muscular movement make a dozen of these *G*'s, *S*'s, *P*'s, easily without raising the pen. Almost all the capitals can be linked in this manner.



Count "1, 2, 3, 4" for all except first *P*.



For *I* and *J*, exercises in movement adapted to these letters are shown in Movement Books A and B and on Chart F (page 77) this Manual.

Let these exercises be written in the Exercise Books (Movement Books) before giving the blackboard-drill and talk for the regular books.

G, *H*, and *K* are classed together on account of points of similarity. The first parts of *H* and *K* are exactly alike, while all three contain the peculiar introductory curve explained in *L* and *S*. The stem in these three letters is peculiar, having no *left curve* in upper part. (See Chart of Stems, Nos. 5 and 6.)

NOTE.—For the sake of reducing the analysis of letters to a small number of “principles,” the stem peculiar to *A*, *N*, *M* has been made by some to do duty for *all* stem letters. This idea has no ground of fact to rest upon. The stem is not absolute in style, but *variable* in height, curvature, and slant. For example, prefix the left curve to the capital stem peculiar to *L*, *S*, *A*, *N*, *M*, and notice the style of “*I*” that would result.

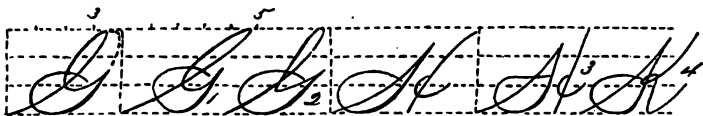
Put the 12-line ruling on the board, as for previous groups, and write the group and word, trace with chrome crayon, have pupils write, etc. Show the *change of slant* of the introductory right curve, as in *L* and *S*, and the short capital stem of *G*. The distance from *top* of this short stem from the loop is a little wider than the loop, properly made. Call attention to the curvature of left side of the loop. Pupils are apt to make the left side of this loop straight. It is the left side of an ellipse.

In *H* and *K* show how closely the stem comes down beside the up-stroke, as in small *p*, making this part very pointed. Show how the long curve of *H* and *K* bends over to the right, like a tulip-stem or stalk of wheat; how the “finish” of *H* is similar to the same part in *A*. Loop, and last down-stroke of *K*, same as in *R*.

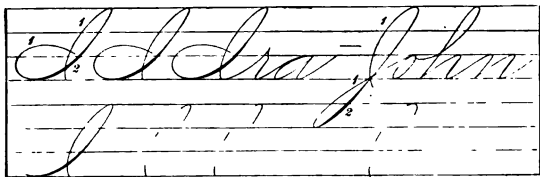
POINTS.—Crossing the loop in *G* at head-line, dropping below it a little, and turning wide as the short up-stroke ascends to middle of space where the short stem joins it, and is swung round to left to finish the letter. Make the space between

the stem and long left curve of *H*, at narrowest part, about the width of small *o*.

COMMON ERRORS OF FORM AND SLANT.



CRITICISMS.—What is the matter with No. 1? *Answer:* No change of *slant* in up-stroke; keeps aiming at dot 5 all the way up, causing the loop to bow over too much. An awkward-looking letter, but very polite. Top of stem too near the loop. What caused it? Has a clipped oval, or not swung under enough to left. No. 2 has a good up-stroke, but the left side of loop is straight, causing an angle where the short curve swings up to meet the stem. This little curve swings off too much, making a wide space between loop and stem. This letter has a good oval finish, but this can not fully atone for the other two errors. No. 3 has a good up-stroke, but the stem drew away from it as it came down, leaving a wide space. Upper side of oval straight. No curvature in the long line. No. 4 shows the stem drawn *clear to base-line* before swinging to left, stranding the oval. Think about swinging under as you approach the head-line, and do it. The oval will then rest lightly on base-line. No double curve in last part of top. Connecting loop too low, and large, and inclined downward to left.

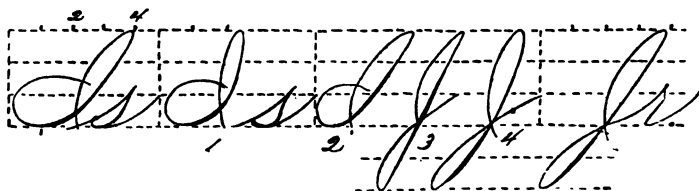


These two capitals give pupils some trouble, chiefly on account of the up-stroke. If the correct slant be given this line, the rest of the letter comes naturally. Make the ruling on the board, including the vertical line at the left, and on the top line mark off *four* spaces from the vertical line—each space being equal to the distance between head and base lines—and *two* spaces on the base-line. Starting at the second dot on base-line,

go nearly vertically upward toward the *second dot* at top with left curve; when you have nearly reached head-line, swing to right, aiming at dot 3, then toward dot 4. This secures the slant of the up-stroke, and helps to give the stem proper slant also. It is the *key* to getting both the *I* and *J*. Pupils aim at dot 2 all the way up, unless corrected. The slant of the *down-strokes* depends largely upon the slant of the upward strokes in all letters starting with an ascending line, both large and small letters.

The plan for securing the slant of *I* and *J* applies to all the inverse ovals—*W*, *X*, *Q*, etc.—except that the upper turn in these inverse ovals is wider than in *I* and *J*. It is necessary to begin both *I* and *J* *two spaces* from vertical line, to leave room for the oval in *I* or lower loop of *J*. Write the group—or single letter and a following word—according to the book used by the class, and have pupils count while you trace with yellow crayon. Write a second group underneath, and show how to get the slant of the up-stroke again. Let the third group or word be written by a pupil. Call for criticisms of slant and form. Erase the pupil's work, and call another, and another, till the letters are well understood. The pupils go to work in the book with clear ideas, as the book-work is simply a reproduction of what has just been done on the board. *J* may be begun a little below base-line, to avoid its having a clipped appearance.

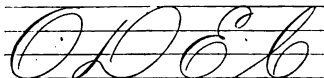
POINTS.—Crossing the loop of *I* one half space above base-line and swinging under to left at this point. Crossing both loops of *J* at base-line, giving the lower loop a slight swing to left. Shading lightly and well down on the stem of each letter.



COMMON ERRORS OF FORM, SLANT, AND SPACING.

CRITICISMS.—No. 1 shows how incorrect slant of the up-stroke throws the stem out of position. The upward curve aims at dot 2 all the way up. Just below head-line this curve should have swung over to right, aiming at dot 4. Let base oval rest at dot 1 on the base-line. No. 2 shows the *I* begun but one space from vertical ruling, allowing insufficient space for the oval. Stem not swung under, making loop too long. Shade too high on stem. No. 3 is clipped at the beginning. No curvature to the stem, as seen in No. 5; consequently lacks grace and elegance. Shade too high; should be below base-line. No. 4 shows same error that is seen in No. 1—no change of slant of up-stroke. The lower loop is nearly correct, but this can not redeem the error in first part. No. 1 shows small *s* too far away from the *I*. This fault in spacing is common, and should be watched and corrected. In such words as *The*, *This*, pupils are apt to make the *h* too far away, making *The*, *T-he*—and *This*, *T-his*. The *s* in No. 1 has a “hollow” back and the dot is made sideways. The hollow back is caused by carrying left curve down too far, before changing to the right curve.

CAPITALS BASED ON THE DIRECT OVAL.

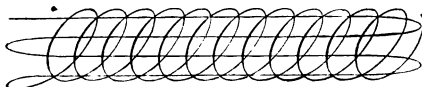


Before writing these letters in the book—providing you use the higher numbers of the non-tracing books—give the pupils a movement-drill from Book A, page 18, or Book B, page 20. The illustrations below are from Appletons' Primary Movement Book. Set the metronome at 200, and let the ovals be traced, then written with a light movement. Set the metronome at 160, and let the second exercise be written, using lateral and finger movements (combined movement).

Finger Movement—rapidly.



Fore-arm and finger Movement.



This practice will help to give smoother and freer lines, as each of the letters is taken up in the book. When you get ready to write any *D* copy, give a similar movement-drill, using same exercises; also for any *C* or *E* page. As all these letters embrace the *oval*, this drill helps to develop their oval character. Movements adapted to *E*, *C*, *D* are also shown on Chart E, and should be practiced as each of these letters is taken up.

When the *O* is taken up for regular drill in the book, reproduce the ruling of the book you use, and write the group, or half-page copy, as the case may be, and trace with chrome or orange crayon, as before. Call pupils to write and trace. Proceed the same with *D*, *C*, *E*.

To illustrate *O* clearly, which you can do before putting the ruling on the board, strike a large *ellipse* on the writing slant, six by twelve inches, showing the class that it has equal curvature on each side, and that it is symmetrical on both its diameters. Strike an *oval* close to the ellipse, smaller end upward, same length. Show that the *O* is based on the *ellipse*, and not on the pure egg-oval, which is symmetrical on its long diameter only. Call up familiar objects resembling the ellipse in outline, as the watermelon, plum, or Malaga grape. Draw these objects, making some one of them on the main slant; and then, opening the top, run down inside with left curve, completing an *O*. It pleases the pupils, and instructs them at the same time in drawing, to put a drawing of a large



melon on the board in horizontal position; then draw a smaller one leaning against left end of the larger one in the writing slant, erasing that part of the larger one hidden by the smaller, and finally convert the smaller one into an *O*, by running

down inside with left curve, adding the shade to the outer left curve.

Show that the egg-oval is not the proper shape for these letters.

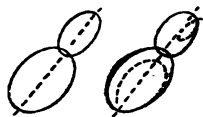
For *D*, draw the ellipse as in *O*, but slightly narrower, and prefixing a slight double curve connected by a slender loop, blend into the base of the ellipse, erasing a little of lower left section of the ellipse.



See that the foot-loop is narrow and on main slant.

A good movement-drill for *E* is given in Movement Book B, page 21. (See illustration, Chart E.) Let it be traced with dry pens, then written twenty or thirty times. The hand gains facility, and the form of the letter impresses itself upon the mind in all these exercises. Set the metronome at 160, and write *very lightly*. The teacher should write the exercise lightly on the board, going over the lines ten or twenty times, as the pupils will do with pens. This drill prepares the pupils for the blackboard illustration and talk which follow.

To illustrate *E*, draw two ellipses, one smaller and above the other, both on the same slant. Opening the smaller one on the right lower side, the larger one on the right upper side, leaving the little connecting loop, and finishing as shown by the dotted lines.



Like other capitals, the trouble with *E* arises from not *beginning* correctly. Make three small *o*'s on the board, and show that the beginning of the capital *E* is a small *o*. Pupils are apt to leave *no space* to the left of this small *o*, where the star is shown in illustration on page 93.



To show that the slant of both parts must be the same, draw *light* lines, twelve inches or so in length on main slant, and put the letters *on these lines*. Pupils may do same thing on paper. Show that

the little tie or loop must be *on the slant line*, and between the two inclosed ellipses, in order to get correct slant, and that



both the ellipses must balance equally on this slant line. Show that the tie at center must tend downward, or be at right angles to the main slant line.

A movement-drill for *C* is shown in Movement Book B; also on Chart E, Manual.

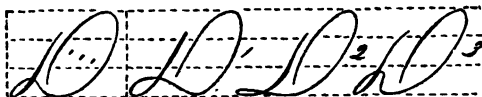
For the *C*, either the looped *C* or the current style, draw the ellipse and show how each is based upon it. Show that in all the letters of this group (*O*, *D*, *E*, *C*) there are no *straight lines*. The backs of all must swell outward, to give fullness and rotundity to each letter; the left side of the ellipse must begin to *swing under to the right* just after passing the *center* of the downward curve, to get good turns at base.



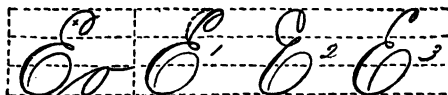
COMMON ERRORS OF FORM, ETC.



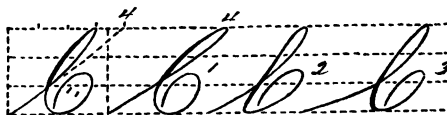
CRITICISMS.—No. 1 shows no curvature on left side, causing an angle at base. The line should swell outward from the start. No. 2 is out of proportion; width to length as 1 to 3. Should be as 1 to 2. No. 3 is shaded too low, upper turn too high, inner left curve too far from the outer curve, leaving *two* equal spaces across center. There should be five. No. 4 is based on the egg-oval instead of the ellipse. Bad spacing between the *O* and small *r*. (See *Or*.)



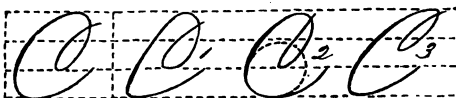
CRITICISMS.—No. 1 shows a straight stem, shade too high, and a clumsy foot-loop. The elliptical part resting on base-line too far from the loop, and its left side straight. No. 2 shows a flat foot-loop and narrow ellipse. No. 3 begins well, and has a good foot-loop, but the short line from the loop to the base of the ellipse drops too suddenly, causing an angle. In No. 1 this line does not drop soon enough. No. 3 shows too much room between stem and oval part.



CRITICISMS.—No. 1 shows no space to left of the beginning loop, and spoils an otherwise good letter, the upper ellipse being flattened on left side. No. 2 begins with vertical line; small loop thrown upward, which helps to flatten the left side of lower ellipse. No. 3 shows the beginning loop too small; both ellipses flattened. The lower or larger ellipse should swell outward to left, to allow the inclosed ellipse to fall under the little tie at center.

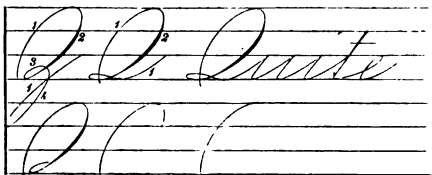
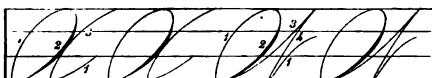


CRITICISMS.—No. 1 shows no change of slant in the up-stroke. Aims at dot 4 all the way up, making the loop slant more than the oval. Remember how this line is made in *L*, *S*, *G*. Slant must change at head-line. No. 2 is a better *l* than *C*, having a straight back. A good *l* makes a bad *C*, while a bad *l*, curved in the back, can be made into a good *C*. Always show this point on the board. No. 3 trails along at the start; should start directly upward, changing slant at head-line. Shade too low—a very common fault. Inclosed oval too narrow, leaving the space to the left of it too broad.



CRITICISMS.—No. 1 shows the flattened ellipse, the common error pupils fall into with all these letters. The introductory loop too wide, shade too low. No. 2 begins with a straight line, and shows the circular turn at base. All curves at base or top of letters should be tangential, *touching*, but not *blending too much* with base-line or head-line. No. 3 shows the ellipse proportioned as 1 to 3, and too slanting; introductory loop too small.

INVERSE OVAL LETTERS.



Before these letters are written, a thorough drill in the *over-rolling movement* should be given, as shown herewith, and on Chart F, Manual.

Begin with an upward stroke.



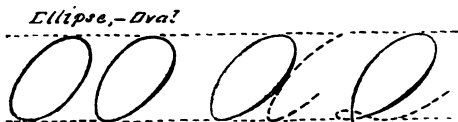
Inverse Oval.



Set the metronome at 184, or even 200, and let the ovals be traced in the Movement Book A, page 19, or the smaller Primary Movement Book, for ten minutes, then written lightly. Also

Fig. 1, page 22, Book B. These exercises, *well practiced*, lead pupils unconsciously into the muscular movement. While they may execute these *movements* freely, the moment they attempt to make *individual capitals* they are apt to revert to a slow, drawing movement, the idea of form predominating in their minds. To counteract this slow movement, have pupils make one hundred or two hundred capitals at a rapid count, the metronome set at 120. This instrument is invaluable in helping to acquire rapid execution. Without it, each pupil will fall into a movement corresponding to his temperament.

Although the forms shown for the movement-practice are *elliptical*, these four letters are based on the pure *egg-oval* form. The elliptical forms hold only in the previous group—*O, D, E, C*. To illustrate this, strike a large ellipse on the board, and an oval the same height at the right, and show the difference in *form*, thus: Show that, by cutting out a little of the lower end



of the oval, this form is all ready to be made into *X, W, Q, Z*. Put the ruling of the book you use on the board, as before—three staves, including the vertical ruling—and strike an oval near left vertical line; erase a bit at the small end, add a left curve just grazing the oval at center, turn at base ending with right curve, and *X* is developed; add the rest of the group or following words, as the case may be, and trace with chrome crayon. Write a second line underneath, and call pupils to trace. Let a pupil write the third line, the class watching for errors of form, slant, etc. Proceed thus with each letter of the group as it is taken up. Many errors of form will be made; only the most common ones are shown. In the *oval* part the errors shown in *W* apply to all the other letters of this group.

COMMON ERRORS OF FORM.

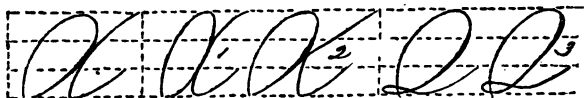


CRITICISMS.—No. 1. The introductory line aims at dot 1 too far before changing its slant, as in capital *I*. The right curve following the oval *blends* into it. Last line has no curvature; should bend over like a wheat-stalk, and look graceful, as in No. 1. No. 2 starts off well, but the right curve following the oval pulls away from it too much, leaving a broad space. The right curve should, “hug” the oval pretty close as it ascends. No. 3 shows no curvature in the right side of the oval. Pupils should be given the advice, “Turn broad at top, and swing well under with the shaded curve.” Another fault is shading *before* the broad turn is *passed*, as in No. 4. In No. 3 the right curve is not carried up to full height of the letter. There are three equal spaces at center when *W* is well made.

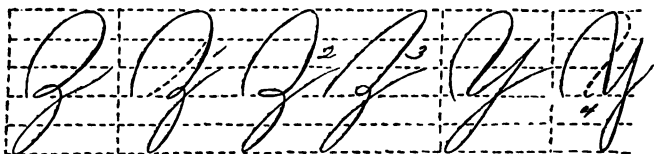
In *Q* and *Z* the pupil's attention must be called to the foot-loops, the one being flat, the other inclined. For *Q*, swing the downward curve under more than for the others, letting the foot-loop divide itself each side of the left curve. This loop must be slender, and nearly level.

In writing a column of *Z*'s down the page pupils are apt to *tangle* them. *There is no excuse for this.* Let the *up-stroke* have proper slant, swing the downward curve under, and the lower loop will drop down two spaces below base, nearly touching the vertical ruling every time. Caution pupils to let each succeeding *Z* pass up close to the lower loop of the preceding one, losing no unnecessary space. What is said here applies equally well to capital *Y*. These two letters are complained of as being the *bêtes noires* of the alphabet. All that is needed is a little forethought in beginning the *first* letter, and care afterward.

Make use of the slant card, if desired. Nothing but *practice in writing*, however, will develop handsome writing, correct slant, and shading.

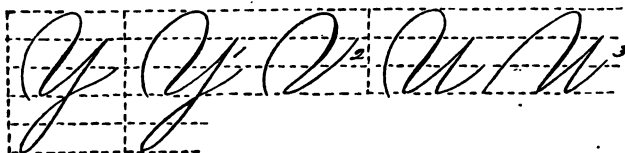


CRITICISMS.—No. 1. Up-stroke not slanted enough; prevents the oval from slanting, thus making it difficult to add the second down-stroke without blending into side of the oval too much. Top of oval too narrow. No. 2 shows a good oval, but the second down-stroke, being straight in upper part, makes the letter look like *K*. No. 3 shows the oval flattened on right side. Shading too high, or before the broad turn was passed. A clumsy foot-loop, and final curve not dropped to base-line.



CRITICISMS.—Nos. 1 and 4 show why these letters “clash” when writing them down vertical columns, in books; the down-stroke is not slanted enough, or carried under to left. This insufficient slant of down-line is often caused by too little slant in ascending with the *first* line. In these letters, aim for dot 1 until head-line is reached, then swing over to right toward dot 2, then dot 3. This makes it easy to come down with good slant. No. 2 shows the turn too narrow at top of oval; right side of oval not swung under; the two errors making the oval broader at base than at top. A flat foot-loop is seen instead of a slanted one. No. 3 shows too much slant in first up-stroke, a narrow turn resulting; and no curvature in the down-stroke, the whole resembling first wave of *n*. Loop at base too small and circular in form.

For this final group suitable movement-drills are given in Exercise Books A and B. The pupils must be cautioned to make the main down-stroke very nearly *straight*. The introductory curve is the same as in the previous group. Just as soon as the broad turn at top is made, the pen must move downward with a nearly straight line. End *V* with a graceful left curve, as in *W*. Care must be taken to keep the *Y*'s from clashing.



CRITICISMS.—No. 1 has a curved main line. No. 2 the same, with final line a right curve. No. 3 shows the up-stroke too slanting at the start, thus making the smaller end of the oval at the top; points at base. The long down-stroke in Y is a *double curve*, though slightly curved. In No. 1 this line is a right curve. Look at the letters *endways*, and see this.

THE BUSINESS COURSE.


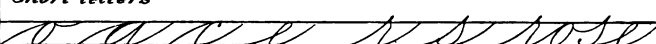
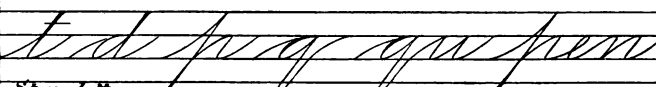
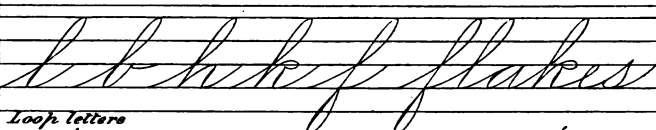
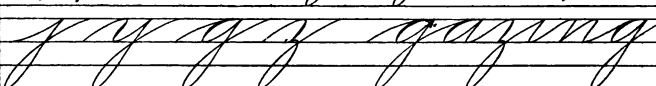
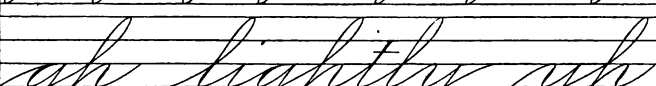
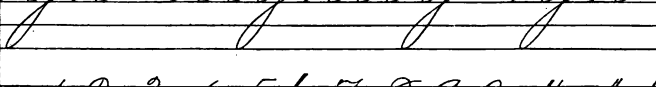
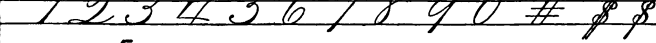

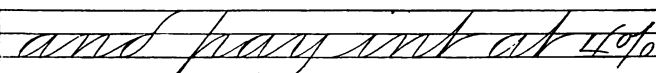
HINTS ABOUT USING.—The Business Course of Appletons' Series consists of three numbers—1, 2, and 3. The style of writing in Nos. 1 and 2 is plain and practical. In No. 3 the style is more cursive, such as the best penmen follow. Practice in linking initial capital letters in a person's name is given, and abbreviated small letters. Those who prefer a perfectly plain style will find Nos. 1 and 2 just what they wish.

In filling out the vignettes for the notes, receipts, checks, and drafts, the teacher is advised to have the pupils substitute the names of payee, maker, and the amount in the checks; the names of the maker, holder, and amount in the notes; names of debtor and creditor in receipts, for the names and amounts shown in the full forms, which are always written before the vignettes are filled out. For example: In the bank-check where "John A. Martin" is maker, "Albert H. Horton" payee, "\$1,076.50" the amount, let the pupils substitute the names of some other parties, and a different amount.

In the drafts, substitute names for the drawer, drawee, payee, and the amount. This adds a flavor of business practice to the work, and is more interesting than reproducing in the vignettes the names, amounts, etc., written in the full form on the opposite page in the copy-book. Names of pupils may be used.

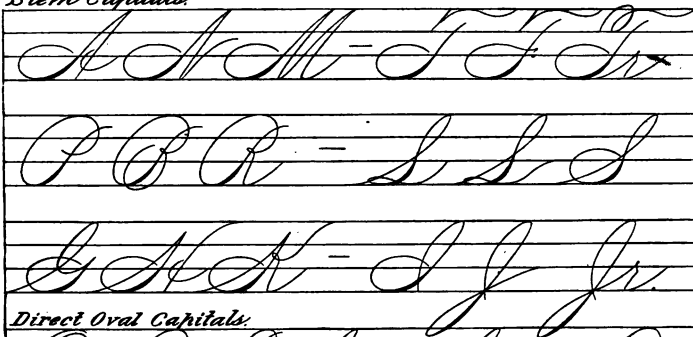
THE SMALL LETTERS.

Natural groups and combinations.

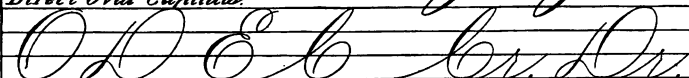
	
<i>Short letters</i>	
	
<i>Stem letters</i>	
	
	
	
	
<i>EXAMPLES OF ABBREVIATED SMALL LETTERS.</i>	
	
	

STANDARD CAPITALS.
Natural divisions of the
ALPHABET.

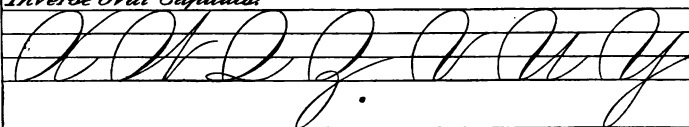
Stem Capitals.



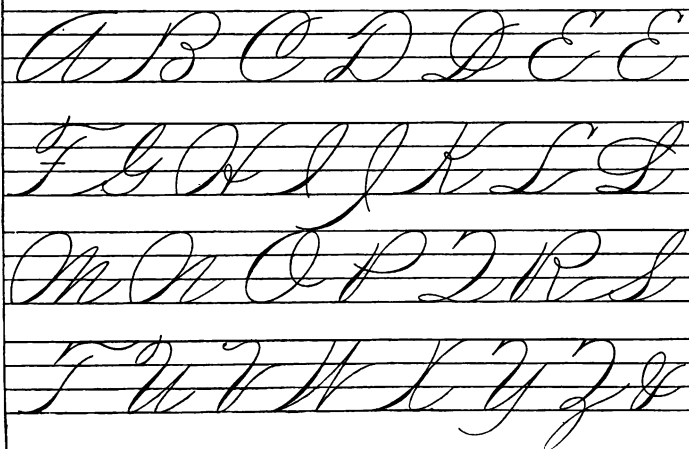
Direct Oval Capitals.



Inverse Oval Capitals.



Current Styles.



OFF-HAND CAPITALS.





"The sky is ruddy in the east,
The earth is gray below,
And spectral in the river-mist
The ship's white timbers show."
Belle Lyman.
Age 11.

Specimen of work done in lower grammar grades by a large proportion
of the pupils.

"If you've tried and have not won,
Never stop for crying;
All that's great and good is done
Just by patient trying."
Arthur C. Hublein.

April 1891.

The above is a fair specimen of work done in Primary Grades (Hartford).

The Scarlet Letter Hawthorne.
The Scarlet Letter Hawthorne.
The Scarlet Letter Hawthorne.
The Scarlet Letter Hawthorne.
J. Britton.
Mar. 1891. Age 13.

FIGURES—ABBREVIATIONS.

These are given very freely for practice throughout the copy-books, and are of first importance. It should be said that the practice among penmen is to use *smaller* figures than have usually been shown in copy-books. This is necessary in business practice where close ruling is required.

The figures shown on the small-letter chart, page 100, show the present size and style. They are about the same size in the higher numbers of the Appleton Copy-Books. In the lower numbers they are somewhat larger, on account of wider ruling and coarser writing.

Shortening the stem of the 6, 7, 9, is seen in the writing of the best penmen and accountants, so that the 6 is not much taller than the other figures, and the stem of 7 and 9 is carried but a trifle below base-line.

The dollar-sign, with but one slanting line, is also common among the best penmen. (See Chart, page 100.) The "number" sign is shown as penmen make it. It is an arbitrary sign, and its use a matter of taste or fancy.

The two pages of "off-hand" capitals show the popular styles of these letters at the present time. Practice the large letters with whole-arm movement, and have your pupils do it.

MUSIC EXERCISES AND DRILLS.

The greatest enthusiasm may be excited among pupils by writing to music from the piano, violin, and other instruments. The following exercises were written to the music shown on pages 106, 107, 108. Teachers should provide slips of paper 5 by 8 inches, and let the pupils begin with the simpler exercises, as shown on page 21. Practice this lateral drill faithfully before giving the exercises showing the small letters. Let the time be somewhat slow at first, increasing it as the pupils get under way. *Master the first eight exercises*, and the class will readily swing into the capital-letter exercises that follow. *Exercise 9* may be written with the rolling or muscular movement. *10, 11, 12, 13, 16* develop naturally from 9. In these, and in all that follow, the *whole arm* must be used (see page 21), where the pupil raises the elbow slightly—just enough to clear the

desk—the sliding fingers, only, touching the paper, and steadying the hand.

Make downward movements of the hand on the *accented notes*. The downward movement occurs in the main lines, and also in going from one letter to another, as in the *W*, *M*, and *Y* exercises, where the downward motion is to the *right*, round the light, level oval. In *Exercises 10, 11, 13, 16, 22, 24, 26* this downward motion is to the *left* around the hair-line level oval.

The music shown is well adapted to the exercises. *Exercise 13* also writes nicely to “Yankee Doodle”; *20, 23, 24, 26* to “St. Patrick’s Day,” and several other Irish airs. *14, 15, 24, 25, 26, 27* go well to march-time. *18, 19* are not well adapted to music, but afford excellent practice for ambitious students who wish to gain the mastery of the hand and arm.



Moderato. **RONDO. (1)** *PRIDHAM.*

allegro risoluto. **RONDO (3)**

RONDO (3) *BEETHOVEN.*

*allegro.*

VOLKSLIED. (4)

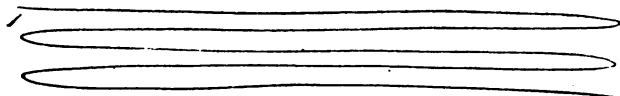
SPINDLER.



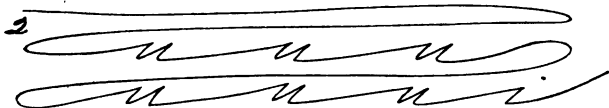
EXERCISES.

TO BE WRITTEN TO MUSIC. THESE MODELS WERE SO WRITTEN.

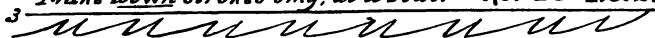
Make 3/ lines without raising the pen. RONDO No. 1.



Make each stroke, whether long or short, at a beat. RONDO. (1)



Make down-strokes only, at a beat. RONDO No. 2.



4 RONDO. (2)

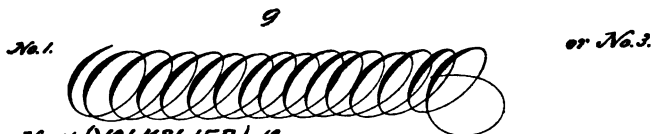


Same as No. 4.



RONDO (1)





No. 4. (VOLKSLIED) ¹⁰



No. 4.



No. 4.



No. 2.



No. 2.

or March.



No. 4.

16

*No. 4.*

17



18

*No. 3.*

19

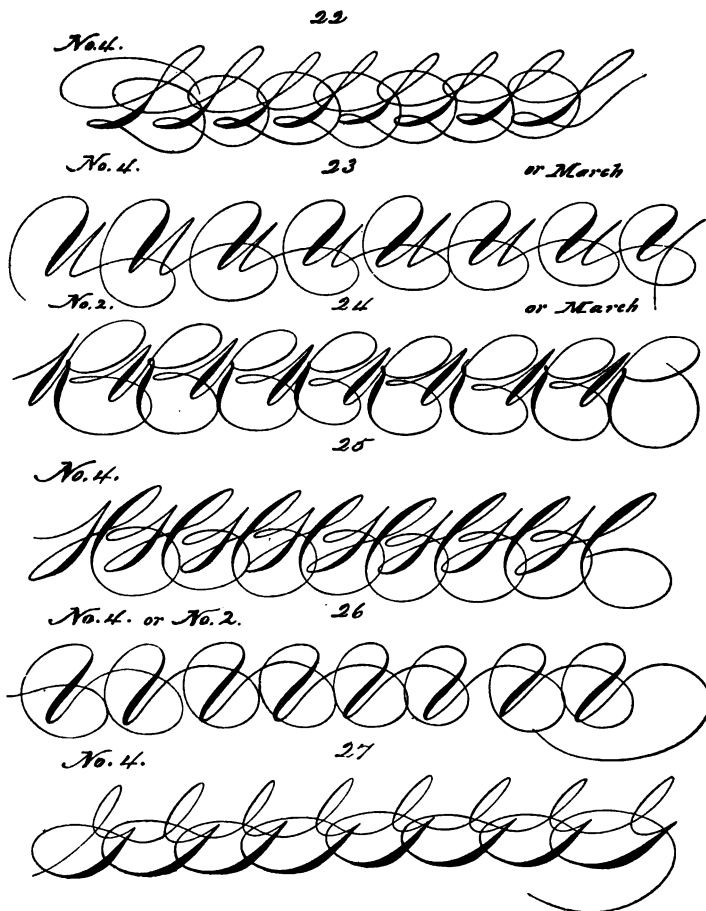


20

No. 4.

21

No. 2.



OCT 30 1919

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